$9.95

THE MAGGIO EMBOUCHURE

ORIGINAL LOUIS MAGGIO SYSTEM FOR BRASS

by Carlton MacBeth

PLUS GROUP INSTRUCTION MANUAL

BASIC COURSE

TABLE OF CONTENTS

LOUIS MAGGIO
INTRODUCTION
TEACHING AIDS
1. THE PLAYING POSITION
2. THE EMBOUCHURE
3. POSITION OF MOUTHPIECE
4. HOW TO TAKE A BREATH
5. RELAX
6. THE WARMUP
7. THE PEDAL TONES
8. MIDDLE REGISTER
9. EXTREME HIGH REGISTER
10. SYLLABLES
11. THE SLUR
12. THE TONGUE
13. FINGERINGS - SLIDE POSITIONS
14. INTONATION
15. ATTITUDE
16. SOUND
MAGGIO AND THE BRASS FAMILY
MAGGIO WARMUP A
MAGGIO WARMUP B

LESSON I PRODUCTION OF SOUND
LESSON II THE SLUR
LESSON III THE TONGUE
LESSON IV EXTREME REGISTER
LESSON V ENDURANCE
MAGGIO PHOTOGRAPHS

INTRODUCTION

"YOU DO WHAT I TELL YOU, SONNY, I'LL MAKE YOU PLAY BEAUTIFUL."

THIS WAS LOUIS MAGGIO'S OPENING STATEMENT TO ME IN 1947 AS A YOUNG CONFUSED AND MISGUIDED TRUMPET PLAYER. HAVING NOTHING TO LOSE AND EVERYTHING TO GAIN, I PROCEEDED TO FOLLOW HIS ADVICE AND FOUND EVERY SINGLE THING HE SAID TO COME TRUE.

LOUIE TOOK THE TOTAL BURDEN OF MY LEARNING HOW TO PLAY A TRUMPET (PREVIOUSLY BY TRIAL AND ERROR, RUMORS AND HEARSAY) OUT OF MY HANDS. HE BECAME THE MOST IMPORTANT INFLUENCE OF MY LIFE, AS HE DID WITH SO MANY OTHERS. HIS INGENIOUS SYSTEM FOR BRASS BOTH SHAPED AND EMPHASIZED MY PLAYING AND TEACHING CAREER.

CONSEQUENTLY, IN THE HOPE THAT THE PROFOUND TEACHINGS OF THIS GREAT MASTER SHOULD NOT REMAIN IN THE GRAVE WITH ITS CREATOR, I HAVE DEDICATED MYSELF TO PASSING ON HIS PRINCIPLES TO NEW GENERATIONS.

LOUIS MAGGIO'S ORIGINAL SYSTEM FOR BRASS IS SIMPLE AND QUITE DIRECT. HE LEFT NOTHING UP TO CHANCE. HIS INSTRUCTIONS COVERED THE ENTIRE CONCEPT OF BRASS PLAYING.

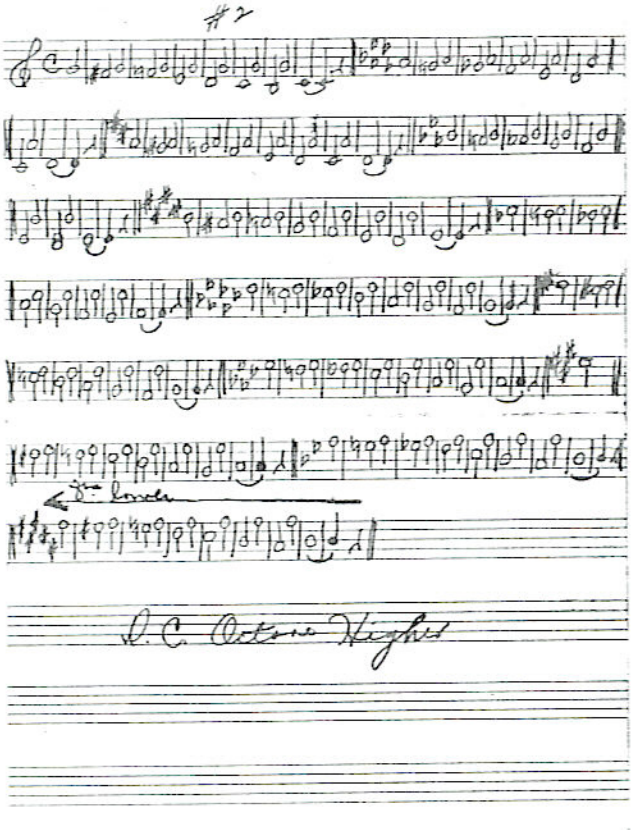
I HAVE ATTEMPTED TO DOCUMENT THE BASIC MAGGIO FUNDAMENTALS AS EXACTLY AS I REMEMBER LOUIE GIVING THEM TO ME. THE WARMUPS, LESSONS, EXAMPLES (ILLUSTRATIONS) AND TEACHING AIDS ARE DESIGNED TO ANSWER ANY QUESTIONS YOU MIGHT HAVE ABOUT THE SYSTEM.

YOU WILL FIND THAT I REPEAT MYSELF ON OCCASION. THIS IS NOT MERELY REDUNDANCY, BUT RATHER AN INTEGRAL PART OF MAGGIO'S METHOD. IT IS IN ORDER TO EMPHASIZE CERTAIN BASIC TEACHINGS. ALSO, TO KEEP THESE RULES IN YOUR THINKING. FOR AN EXAMPLE - THE WARMUP, WHICH IS A MUST, IS COUPLED WITH A SERIES OF PHOTOGRAPHS. THEIR PURPOSE IS TO INSTILL IN YOUR MIND THE IMPORTANCE OF PLAYING THE SAME WAY EVERY TIME. THIS WILL HELP TO DEVELOP CONSISTENCY.

THESE EXERCISES ARE DESIGNED FOR THE BEGINNER TO THE PROFESSIONAL. I HAVE STUDENTS FROM FOURTEEN TO OVER SIXTY PLAYING FROM DOUBLE PEDAL C TO DOUBLE HIGH C AND ABOVE. THIS PROVES ONE THING --- THAT BRUTE FORCE HAS NOTHING TO DO WITH IT. IT'S ALL IN KNOWING HOW!

THE LOUIS MAGGIO LIP FORMATION
Reproduced from an actual photograph in Louis Maggio's studio, this picture proved to be invaluable in assisting students to grasp the idea of placing the lips in a forward position.

THE LOUIS MAGGIO LIP FORMATION



LEFT – A rare specimen of the music writing of Louis Maggio.

THE LITTLE MAN WITH A BIG MESSAGE

NEVER BEFORE HAD THE BRASS WORLD BEEN AFFECTED SO STRONGLY BY ANY ONE MAN THAN BY THE NOW LEGENDARY LOUIS MAGGIO. LIVING IN THE DAYS WHEN COMMUNICATIONS WERE SLOW AND THE DEVELOPMENT OF THE BRASS INSTRUMENT WAS IN ITS FORMATIVE YEARS, THE ARRAY OF PROFESSIONAL RESULTS HE LEFT BEHIND ARE A GREAT TRIBUTE TO HIS GENIUS.

MAGGIO'S MASTER INSTRUCTIONS WERE NOT MERELY THE PRODUCT OF SOME BRILLIANT SUPERBRAIN, BUT GREW OUT OF A TRAGIC ACCIDENT THAT CHANGED HIS ENTIRE LIFE. HAVING LEFT HIS NATIVE ITALY IN 1906, HE WAS APPEARING WITH THE ST. PAUL SYMPHONY WHEN DISASTER STRUCK IN 1919. IN SUBZERO WEATHER, WHILE RUNNING TO CATCH A STREETCAR, LOUIE SLIPPED ON THE ICY PAVEMENT AND FELL, STRIKING HIS MOUTH ON A SAFETY ZONE BUTTON. THE FORCE OF THE BLOW LITERALLY SHREDDED HIS LIPS AND KNOCKED OUT SEVERAL FRONT TEETH.

THE MEDICAL PROFESSION COULD NOT HELP AND HIS CAREER WAS OBVIOUSLY AT AN END. ALTHOUGH DESPONDENT, LOUIE PURSUED THE CHALLENGE AND FOR THE NEXT YEAR COUNSELED HIMSELF, CONCEIVING AND DEVELOPING A TOTALLY NEW CONCEPT OF BRASS PLAYING. TO THE AMAZEMENT OF HIS COLLEAGUES, THE SYSTEM MAGGIO HAD CREATED NOT ONLY ENABLED HIM TO RETURN TO HIS CHAIR WITH THE SYMPHONY, BUT HE WAS PLAYING BETTER THAN EVER. HE HAD ACQUIRED A REGISTER UNHEARD OF IN THOSE DAYS (FIVE OCTAVES) AND HE NOW DISPLAYED A RICH, VELVET TONE THROUGHOUT ALL REGISTERS.

WORD OF MAGGIO'S ACCOMPLISHMENT GRADUALLY SPREAD THROUGHOUT THE WORLD OF MUSIC, AND BELEAGUERED BRASS MUSICIANS BEGAN TO SEEK HIS HELP WITH THEIR INDIVIDUAL PROBLEMS. IN 1930, MAGGIO SETTLED IN LOS ANGELES TO SPEND HIS FULL TIME TEACHING, AND EVENTUALLY TO ESTABLISH AN INTERNATIONAL REPUTATION AS THE ACCLAIMED MASTER BRASS INSTRUCTOR.

AMONG THE MUSICIANS WHO SUFFERED INJURIES SIMILAR TO MAGGIO'S AND CONSEQUENTLY SOUGHT HIS HELP WERE RAFAEL MENDEZ AND CARLTON MACBETH.

MAGGIO WAS ABLE TO REBUILD EVERYONE THAT BROUGHT THEIR PROBLEMS TO HIM. IN ALL CASES THEY RETURNED TO THEIR PLAYING CAREER WITH EVEN GREATER STRENGTH AND MORE FINESSE THAN PRIOR TO THEIR MISFORTUNE. SUCH WAS HIS SUCCESS THAT AT ONE TIME ALMOST EVERY TOP STUDIO BRASS PLAYER ON THE WEST COAST WAS AN EXPONENT OF THE MAGGIO SYSTEM.

LOUIS MAGGIO, AS A RESULT OF HIS TOTAL DEDICATION TO MUSIC AND TO HIS STUDENTS, WAS MORE THAN JUST A GREAT TEACHER. HE BECAME A WAY OF LIFE FOR ALL WHO CAME HIS WAY.

AS YOU PROCEED THROUGH THESE PAGES INTO THE WORKS OF LOUIS MAGGIO, YOU MAY POSSIBLY SEE THIS "LITTLE MAN WITH A BIG MESSAGE" IN THE SAME LIGHT THAT HIS MANY GRATEFUL STUDENTS AND ADMIRERS SAW HIM.

ALTHOUGH THIS IS A BELATED TRIBUTE TO A GREAT MAN, MAY IT HELP TO BRING ABOUT SOME OF THE RECOGNITION AND ACCLAIM HE SO JUSTLY DESERVES.

LOUIS MAGGIO

THESE STUDIES ALSO BLOW THE CONCEPT THAT IT TAKES A LIFETIME TO LEARN TO PLAY A BRASS INSTRUMENT. IT DOESN'T WORK THAT WAY. ALL THAT IS NECESSARY IS AN HOUR AND A HALF TO TWO HOURS A DAY, SEVEN DAYS A WEEK FOR FIVE FULL WEEKS, PLENTY OF REST AND A CONSTANT AWARENESS OF THESE BASIC PRINCIPLES.

I WOULD RECOMMEND THAT YOU DO NOT PLAY PRIOR TO THE WARMUPS AND THE LESSONS. IF YOU HAVE AN EARY CALL OR ARE UNABLE TO GO THROUGH THE LESSON OF THE WEEK BEFORE A PERFORMANCE, AT LEAST COMPLETE THE WARMUP. THEN, LATER IN THE DAY, MAKE UP THE LESSON.

"REMEMBER, OVER THE YEARS YOU HAVE DEVELOPED BAD HABITS TO PERFECTION, SO AT LEAST GIVE THIS SYSTEM A GOOD FIVE WEEKS." — LOUIS MAGGIO

INCLUDED IN THIS COURSE ARE A SERIES OF TEACHING AIDS. REFER TO THEM OFTEN. THEY SHOULD ANSWER ANY QUESTION YOU MIGHT HAVE. IF, BY ANY CHANCE I HAVE LEFT SOMETHING UNANSWERED OR VAGUE, DO NOT HESITATE TO WRITE AND GIVE ME THE OPPORTUNITY TO CORRECT ANY LACK OF COMMUNICATION.

FOLLOW THE SYSTEM ATTENTIVELY, CONCENTRATE ON THE FUNDAMENTALS — AND THE RESULTS WILL CONTINUE TO AMAZE YOU FOR THE REST OF YOUR PLAYING CAREER.

"PRACTICE, SONNY, THEY'LL BEAT A PATH TO YOUR DOOR." — MAGGIO

I'M HIP, LOUIE.

Carlton MacBeth

PRODUCTION OF SOUND

WET LIPS. FOLLOW PHOTOGRAPHS FOR ALL WARMUPS AND LESSONS.

PHOTO #1 TAKE A BREATH LIKE A DROWNING MAN GOING DOWN FOR THE THIRD TIME.
#2 PLACE MOUTHPIECE DIRECTLY UNDER NOSE.
#3 RELAX AND MOVE MOUTHPIECE DOWN UNTIL THE BOTTOM LIP DROPS IN PLACE.
#4 PUMP AIR IN AND UP (LIKE ROLLING A TUBE OF TOOTHPASTE FROM THE BOTTOM).

MOUTHPIECE PLACEMENT SHOULD BE:

1. 2/3 UPPER, 1/3 LOWER.
2. CORNERS OF MOUTH IN TO EYE TEETH (AS IF TO WHISTLE).
3. LIPS TOGETHER.
4. BOTTOM LIP SLIGHTLY UNDER AND BEHIND TOP LIP.
5. BUZZ DOWN.

(REFER TO TEACHING AIDS 2 THROUGH 7)

TEACHING AIDS

1. THE PLAYING POSITION

THE PLAYING POSITION CAN BE EITHER SITTING OR STANDING. I WOULD USUALLY SIT IN LOUIE'S STUDIO, BUT ON OCCASION WOULD STAND IN ORDER TO LOOSEN UP.

THE INSTRUMENT SHOULD BE HELD FIRMLY WITH THE LEFT HAND. THE RIGHT HAND (SLIDE OR VALVE HAND) SHOULD BE RELAXED, BUT STILL UNDER CONTROL. THE BELL OF THE HORN SHOULD BE TILTED SLIGHTLY DOWN TO ALLOW THE MOUTHPIECE TO FIT THE NATURAL CONTOUR OF THE LIPS.

2. THE EMBOUCHURE

"THE LIPS ARE LIKE REEDS. THEIR ONLY FUNCTION IS TO VIBRATE." ----- MAGGIO

THEY SHOULD ALWAYS BE:

1. "WET"
2. "TOGETHER"
3. "IN A FORWARD POSITION"
4. "CORNERS OF MOUTH IN TO EYE TEETH" (AS IF TO WHISTLE)
5. "RELAXED AND SUPPLE" ----- LOUIS MAGGIO

3. POSITION OF MOUTHPIECE

REFER TO PHOTOGRAPHS

PHOTO #2 PLACE MOUTHPIECE DIRECTLY UNDER NOSE.

PHOTO #3 MOVE THE MOUTHPIECE DOWN UNTIL THE LOWER LIP FILLS ABOUT THE BOTTOM 1/3 OF THE CUP, LEAVING 2/3 ON THE TOP LIP. THERE IS ALWAYS THE DANGER OF THE MOUTHPIECE SLIPPING DOWN TOO FAR ON THE TOP LIP, THEREFORE THE STUDENT MUST KEEP A CONSTANT VIGIL AGAINST THIS HAPPENING.

4. HOW TO TAKE A BREATH

REFER TO PHOTOGRAPHS

PHOTO #1 "TAKE A BREATH LIKE A DROWNING MAN GOING DOWN FOR THE THIRD TIME." ----- LOUIS MAGGIO

LOUIE'S MEANING WAS TO GET AS MUCH AIR AS POSSIBLE INTO THE LUNGS IN THE SHORTEST AMOUNT OF TIME.

PHOTO #3 RETAIN THE AIR AND RELAX.

"SIT ON THE AIR WITH YOUR SHOULDERS, ALLOWING IT TO SHIFT TO THE BOTTOM PART OF THE LUNGS." ----- MAGGIO

PHOTO #4 PUMP AIR IN AND UP, LIKE:

1. ROLLING A TUBE OF TOOTHPASTE FROM THE BOTTOM.
2. A FORK LIFT.
3. A BOXER TAKING A BLOW IN THE STOMACH.
4. IN AND UP.

IF THE STUDENT FEELS SHORT OF BREATH OR LACKING IN SUFFICIENT AIR, IT IS USUALLY DUE TO IMPROPER BREATHING OR EXCESSIVE LOSS OF AIR THROUGH DISTRIBUTION (THE LIPS ARE TOO FAR APART).

TO SOLVE THIS PROBLEM, TAKE A SERIES OF SHORT BREATHS, AS FOLLOWS:

1. INHALE.
2. RELAX (RETAINING AIR).
3. TAKE SECOND BREATH.
4. RELAX (RETAINING AIR).
5. TAKE THIRD BREATH.
6. RELAX (SIT ON AIR WITH SHOULDERS).
7. PUMP AIR (EXHALE).

BE SURE TO KEEP LIPS TOGETHER TO CHECK UNNECESSARY LOSS OF AIR.

5. RELAX

THE BULK OF THE MUSCLES OF THE BODY SHOULD REMAIN RELAXED AS POSSIBLE AT ALL TIMES. NATURALLY, THERE WILL BE TENSION IN CERTAIN AREAS OF THE BODY (THE DIAPHRAGM, THE STOMACH MUSCLES AND THE EMBOUCHURE), BUT ONLY ENOUGH TENSION TO PERFORM THEIR FUNCTION.

"IF A STUDENT IS PLAYING RELAXED, YOU CAN HEAR IT IN THE SOUND." ----- MAGGIO

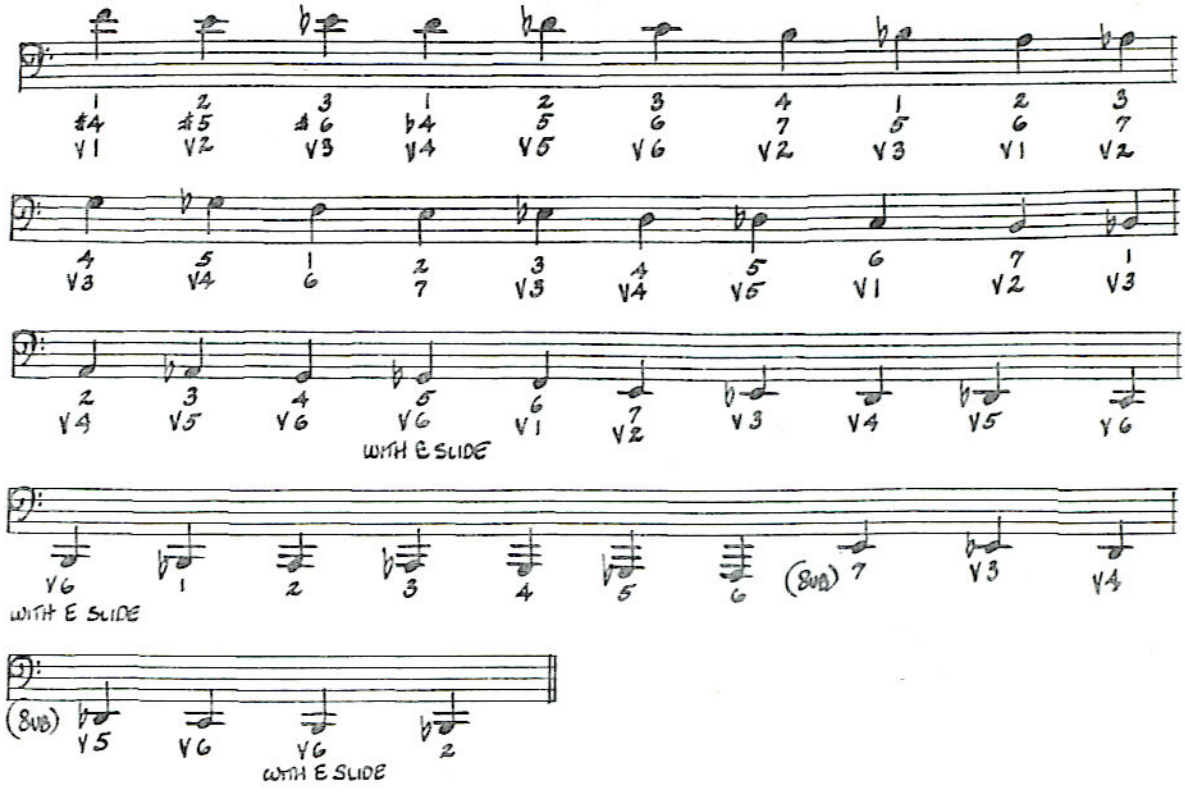
6. THE WARMUP

THE WARMUP IS A MUST WITH THE MAGGIO APPROACH. THE AIR STREAM IS STARTED AND THE POSITION OF THE EMBOUCHURE AND MOUTHPIECE ARE ATTAINED. THE LIPS ARE GRADUALLY INDUCED TO VIBRATE, AND GENERALLY BRING ABOUT A MORE RELAXED APPROACH TO PLAYING. THE TWO MAGGIO WARMUPS INCLUDED WITH THIS COURSE ARE DESIGNED TO ACCOMPLISH THESE FUNDAMENTALS. SWITCH THESE WARMUPS AS DIRECTED AND KEEP WORKING YOUR WAY DOWN TO PEDAL C (Bb) UNTIL IT BECOMES PART OF YOUR RANGE.

SPECIAL INSTRUCTIONS

POSITION CHART FOR BASS TROMBONE WITH "F" ATTACHMENT AND "E" SLIDE

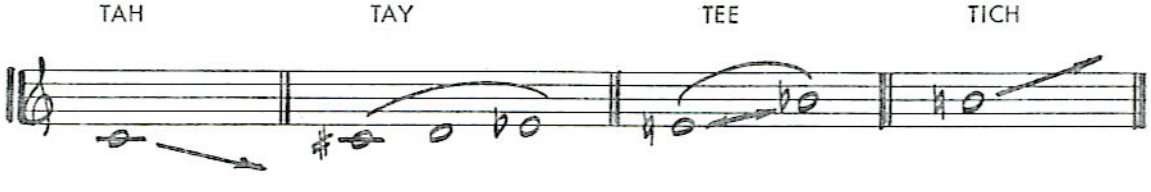
V= INDICATES VALVE IN USE



SINCE THERE ARE ONLY SIX POSITIONS ON THE SLIDE, WHEN VALVE IS IN USE THE "E" SLIDE MUST BE PULLED IN ORDER TO PLAY THE LOW "B" NATURAL. THIS WILL MAKE ALL VALVE NOTES ONE POSITION HIGHER. STUDENT SHOULD BECOME FLUENT IN BOTH "F" ATTACHMENT AND "E" SLIDE.

FRENCH HORN

THE MIDDLE LINE IN F (FRENCH HORN) IS INCLUDED IN ORDER TO FACILITATE CLASSROOM INSTRUCTION IN THE MAGGIO SYSTEM. WHEN PLAYING WITH TRUMPETS AND LOWER BRASS INSTRUMENTS, THE FRENCH HORN (F) SHOULD APPLY SYLLABLE CHANGES AS DIAGRAMMED BELOW (SEE LESSON ONE) THROUGHOUT THE COURSE



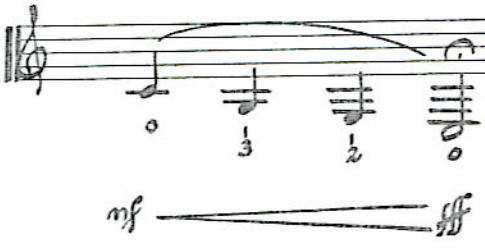
WHEN STUDYING INDIVIDUALLY, FRENCH HORN MAY USE THE TRUMPET (TOP) LINE 8VB WITH THE CORRESPONDING SYLLABLE CHANGES.

THE PEDAL TONES

THE PEDAL TONE B♭ CONCERT MAY BE ELUSIVE WHEN FIRST ATTEMPTED. IF EXERCISE ONE PROVES TO BE TOO DIFFICULT, PROCEED TO EXERCISE TWO. KEEPING THE LIPS TOGETHER, PRONOUNCE THE SYLLABLE "TAH" AND PLAY THE VIBRATION THAT RESULTS BELOW PEDAL B♭ CONCERT. ONCE THIS NOTE IS ATTAINED THEN, WITHOUT TIGHTENING THE LIPS, INCREASE THE AIRSTREAM VELOCITY UNTIL THE VIBRATION REACHES CONCERT B♭. THIS WILL GIVE THE PROPER FEELING FOR THE NOTE SO THAT EVENTUALLY IT WILL BE MASTERED.

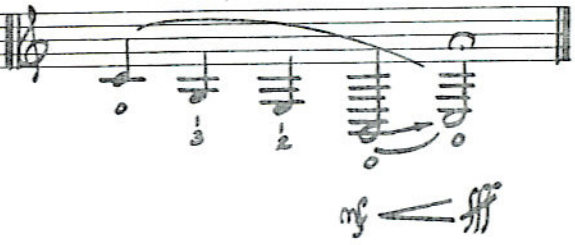
EXERCISE ONE

TAH-----



EXERCISE TWO

TAH-----

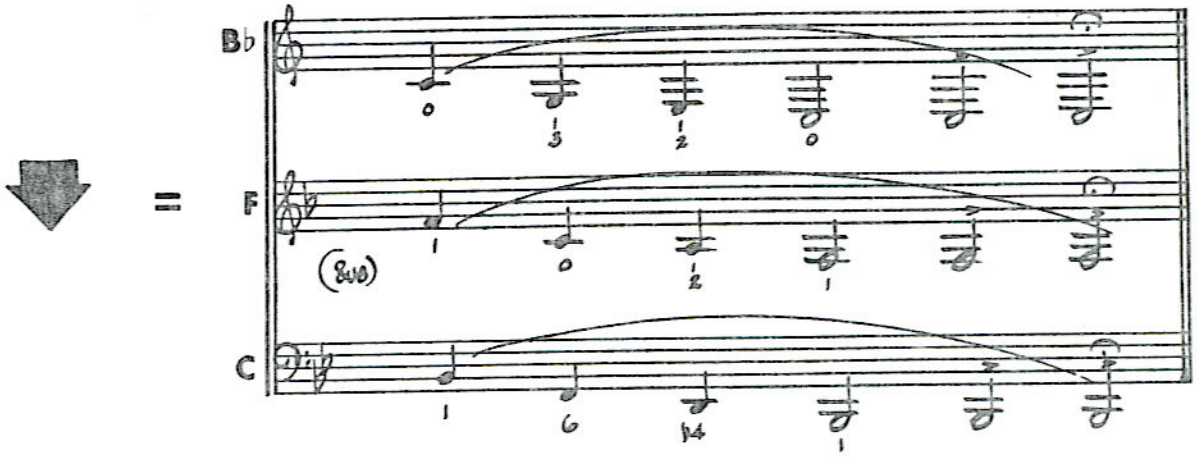


TAH - -

TAH

TAH

TAH



EACH TIME THE ABOVE SYMBOL APPEARS IN THE COURSE THE STUDENT SHOULD PLAY THE FULL PEDAL TONE EXERCISE.

NOSE BREATH = SEE TEACHING AIDS - ADVANCED STUDIES

TEACHING AIDS

7. THE PEDAL TONES

ANY NOTE BELOW THE NATURAL RANGE OF THE INSTRUMENT IS CALLED A PEDAL TONE. THEY WILL PROBABLY NEVER HAVE ANY MUSICAL VALUE, BUT PEDAL TONES ARE THE VERY FOUNDATION OF THE MAGGIO SYSTEM.

WHEN PLAYED CORRECTLY, PEDAL TONES:

1. FORCE THE STUDENT TO ADHERE TO THE CORRECT EMBOUCHURE AND MOUTHPIECE PLACEMENT.
2. SET THE STAGE FOR THE EXTREME HIGH REGISTER. ONLY THE SYLLABLE (TICH) AND TENSION (CORNERS OF MOUTH IN TO EYE TEETH AS IF TO WHISTLE) ARE DIFFERENT.
3. EAR TRAINING, BREATH CONTROL, ETC.

REMEMBER TO APPROACH THE PEDAL TONES FROM AN OCTAVE ABOVE TO RETAIN THE PLAYING EMBOUCHURE AND TO INSURE ACCURATE PITCH. USE CORRECT FINGERINGS AND SLIDE POSITIONS AND ALLOW THE MOUTHPIECE TO CRAWL UP THE UPPER LIP. THE TONGUE SHOULD BE KEPT FLAT ON THE FLOOR OF THE MOUTH WITHOUT ANY ARCH.

BE SATISFIED WITH ANY TYPE OF SOUND AT FIRST, AND CONCENTRATE UPON THE PRINCIPLES (AIR, RELAX, SYLLABLES, ETC.).

8. MIDDLE REGISTER

"THINK OF BLOWING OUT OF THE BELL OF THE HORN INSTEAD OF INTO THE MOUTHPIECE FOR A MORE RELAXED AND RICHER SOUND." ----- LOUIS MAGGIO

THIS IS THE MOST IMPORTANT REGISTER OF ALL, MAINLY BECAUSE THE MAJORITY OF PLAYING IS DONE IN THIS AREA. WE APPROACH THE MIDDLE REGISTER WITH THE SAME CLOSED EMBOUCHURE, THE PROPER SYLLABLE, AND A RICH, RELAXED AIR STREAM.

9. EXTREME HIGH REGISTER

DURING THIS COURSE WE WILL APPROACH THE HIGH REGISTER WITH THE FOLLOWING PHILOSOPHY:

1. RETAIN PEDAL NOTE EMBOUCHURE IN THE HIGH REGISTER.
2. "AH" IN THROAT AT ALL TIMES.
3. PRONOUNCE SYLLABLE WITH THE TONGUE IN A HISSING FASHION (TICH).
4. PLAY SMALL AT FIRST, THEN LET THEM GROW.
5. GO AS HIGH AS POSSIBLE EVERY DAY. PEDAL TONES BETWEEN EACH ATTEMPT.
6. LOOK FOR A THIRD BELOW YOUR VERY TOP NOTE TO EVENTUALLY BE YOUR PRACTICAL RANGE.
7. THIS IS A REGISTER THAT COMES SLOW FOR SOME AND FAST FOR OTHERS.

REMEMBER, IF ALL OF THE PRINCIPLES OF THE MAGGIO SYSTEM ARE CORRECTLY APPLIED, THE HIGH NOTES WILL ALL COME OUT.

10. SYLLABLES

THE PRONOUNCING OF THE SYLLABLE, BY FORMATION OF THE TONGUE, IS THE HEART OF THE MAGGIO SYSTEM. "AH" IN THE THROAT AT ALL TIMES IS A CARDINAL RULE. THE SYLLABLES CREATE THE CORRECT AIR STREAMS FOR DIFFERENT REGISTERS. THEY SERVE THE SAME PURPOSE AS THE OCTAVE KEY ON A CLARINET. THEY ALLOW YOU TO PLAY FIVE FULL OCTAVES (DOUBLE PEDAL C TO DOUBLE HIGH C) WITHOUT ANY CHANGE OF THE EMBOUCHURE.

NATURALLY, THEY MUST BE COORDINATED WITH ALL OF THE OTHER FUNDAMENTALS OF LOUIS MAGGIO'S TEACHINGS. AFTER A WHILE YOU SHOULD BE ABLE TO HEAR THE SYLLABLE DISTINCTLY IN THE SOUND. AMONG THE BYPRODUCTS OF THE SYLLABLE ARE A MORE CENTERED SOUND AND INCREASED CONTROL OF PITCH.

11. THE SLUR

THE SLUR IS MOVING FROM ONE NOTE TO THE NEXT WITHOUT BREAKING THE AIR STREAM.

1. THE SLUR SHOULD BE PLAYED ENTIRELY BY SYLLABLE AND AIR.
2. THERE SHOULD BE NO VISIBLE CHANGE IN THE FACIAL MUSCLES.
3. COORDINATE THE SYLLABLE CHANGE, FINGER CHANGE OR SLIDE POSITION AND A SLIGHT KICK OF THE DIAPHRAGM.
4. MAINTAIN A FORWARD POSITION OF THE EMBOUCHURE.
5. NEVER SMILE.

12. THE TONGUE

THE TONGUE HAS A MULTIPLE ROLE IN THE MAGGIO SYSTEM.

1. THE TONGUE CREATES THE SYLLABLE.
2. ON SINGLE ATTACKS FOLLOWED BY A SLURRED PASSAGE, THE TONGUE:
   A. RESTS AT THE BASE OF THE TOP TEETH.
   B. DROPS TO RELEASE THE AIR TO THE FLOOR OF THE MOUTH AND THE TIP RESTS AT THE BASE OF THE BOTTOM TEETH.
   C. BENDS IN THE MIDDLE TO FORM THE SYLLABLE.
3. WHEN TONGUING RAPIDLY, IT ACTS THE SAME AS A COBRA IN STRIKING POSITION ATTACKING THE BASE OF THE TOP TEETH.

"THINK OF SLURRING THE PASSAGE AND ADD THE TONGUE TO THE SLUR." ----- MAGGIO

TEACHING AIDS

13. FINGERINGS - SLIDE POSITIONS

THESE EXERCISES SHOULD BE PLAYED WITH THE TRADITIONAL TRUMPET FINGERINGS AS INDICATED.

1. CONCENTRATE ON CLEAN FINGERING.
2. THINK OF A FAST RELEASE AS WELL AS BANGING THE VALVES DOWN.
3. MEMORIZE AS SOON AS POSSIBLE IN ALL REGISTERS.

INCLUDED IN THE BASS CLEF BOOK ARE SUGGESTED SLIDE POSITIONS. THESE ARE PLACED OVER THE NOTES TO ALLOW THE TROMBONE STUDENT THE FREEDOM NEEDED TO CONCENTRATE ON THE BASIC PRINCIPLES WITHOUT BEING CONCERNED WITH THE SLIDE POSITIONS.

(REFER TO "SPECIAL INSTRUCTION" PAGES REGARDING BASS TROMBONE AND FRENCH HORN)

14. INTONATION

(PLAYING IN TUNE)

"PLAY YOUR INTERVALS IN TUNE -- AND YOU WILL PLAY YOUR INSTRUMENT IN TUNE."
----- LOUIS MAGGIO

THINK OF THE PITCH YOU WANT, AND FOLLOW THE MAGGIO PRINCIPLES OF AIR, RELAX AND SYLLABLE. THIS WILL MAKE POSSIBLE THE PITCH YOU ARE THINKING.

15. ATTITUDE

"EITHER YOU WILL PLAY THE HORN OR IT WILL PLAY YOU." ----- MAGGIO

THIS IS YOUR DECISION.

1. DON'T BE AFRAID TO MAKE A MISTAKE.
2. ANALYZE YOUR PLAYING.
3. YOU MUST HAVE FAITH IN THESE TEACHINGS. THEY HAVE BEEN PROVEN. THE MAGGIO SYSTEM HAS PRODUCED MORE GREAT BRASS INSTRUMENTALISTS THAN ANY OTHER APPROACH.
4. IF YOU CAN PLAY BEYOND YOUR ABILITY ONCE IN A WHILE, THEN WITH THIS COURSE BEAUTIFUL SOUNDS, CLEAN ARTICULATION AND SEEMINGLY EFFORTLESS REGISTERS WILL BE AN EVERYDAY OCCURENCE.

16. SOUND

"ALL OTHER THINGS EQUAL, THE SOUND IS STILL THE DIFFERENCE BETWEEN A GOOD AND A GREAT INSTRUMENTALIST." ----- LOUIS MAGGIO

WE ALL HAVE AN IDEA OF THE SOUND WE WOULD LIKE TO HAVE ON OUR INSTRUMENT. IT MAY DIFFER FROM STUDENT TO STUDENT, ACCORDING TO INDIVIDUAL TASTE.

YET, THERE IS THE NATURAL FREE SOUND OF THE INSTRUMENT THAT IS ALWAYS THERE. THIS IS WHAT LOUIS MAGGIO ATTEMPTED TO BRING OUT IN HIS STUDENTS. ONCE WE HAVE THE RICH, CLEAR, RAW SOUND OF THE INSTRUMENT PLAYED BY THESE PRINCIPLES, THEN WE CAN DEVELOP A PARTICULAR SOUND TO FIT THE TYPE OF MUSIC WE WANT TO PLAY.

THE REQUISITES OF A GOOD MAGGIO SOUND ARE:

1. RICH AND BIG.
2. DENSE CORE.
3. CENTERED PITCH.
4. RELAXED.
5. FULLY CONTROLLED IN ALL REGISTERS AT ALL VOLUMES.

MAGGIO & THE BRASS FAMILY

ALTHOUGH LOUIS MAGGIO WAS ESSENTIALLY A TRUMPET PLAYER, HIS APPROACH TO BRASS PLAYING ENCOMPASSED ALL THE VARIOUS INSTRUMENTS. HE CONSIDERED THE TRUMPET, TROMBONE, TUBA, FRENCH HORN, BARITONE AND ALL OF THE OTHER BRASS INSTRUMENTS AS ONE BIG BRASS FAMILY. HE TREATED EACH OF THEM IN THE SAME WAY.

MAGGIO'S METHODS HAVE PRODUCED SOME OF THE WORLD'S MOST ACCOMPLISHED TROMBONE AND TUBA PLAYERS, AND HAVE BEEN THOROUGHLY PROVEN WITH THE ENTIRE RANGE OF BRASS INSTRUMENTS.

"IN ORDER TO PLAY TWO INSTRUMENTS EQUALLY WELL, YOU MUST PRACTICE TWICE AS LONG EACH DAY." ----- LOUIS MAGGIO

THIS WAS LOUIE'S ANSWER TO THE DOUBLER ON BRASS, AND OBSERVATIONS OF CURRENT INSTRUMENTALISTS ATTEST TO THE VALUE OF HIS THEORY.

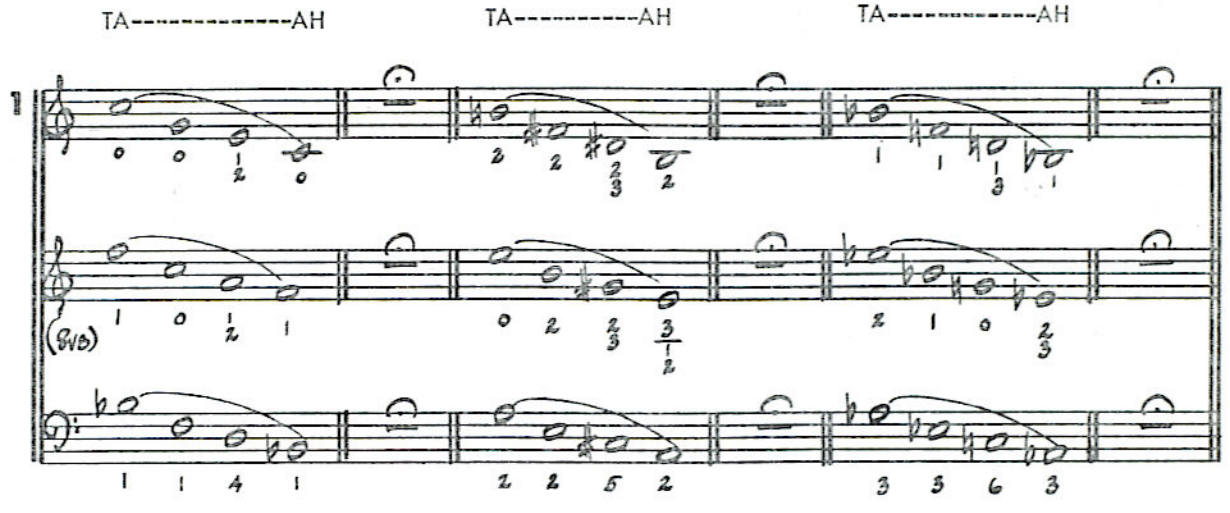
C. M.

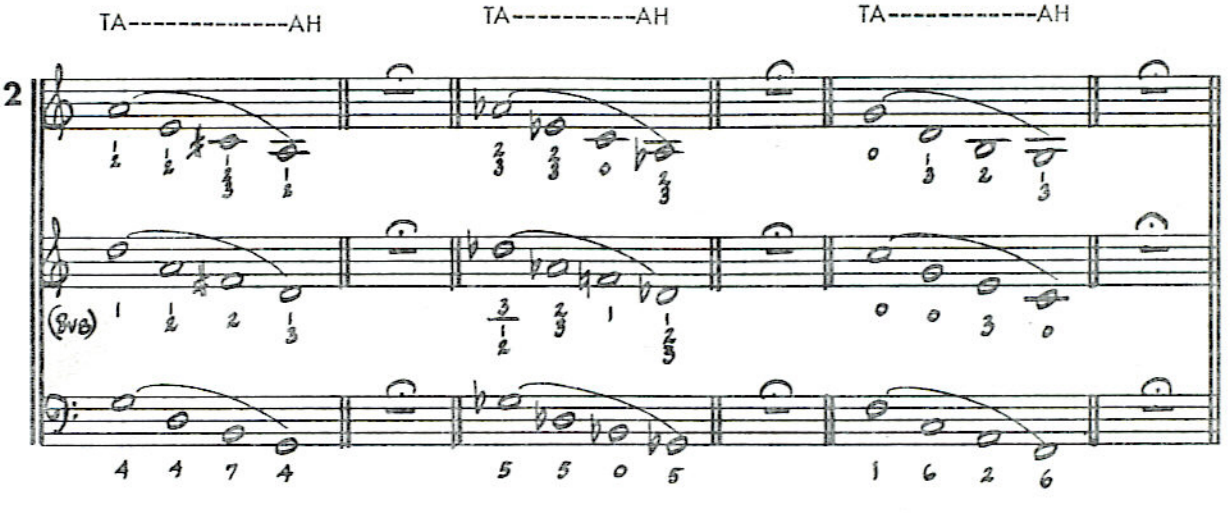
WARMUP A

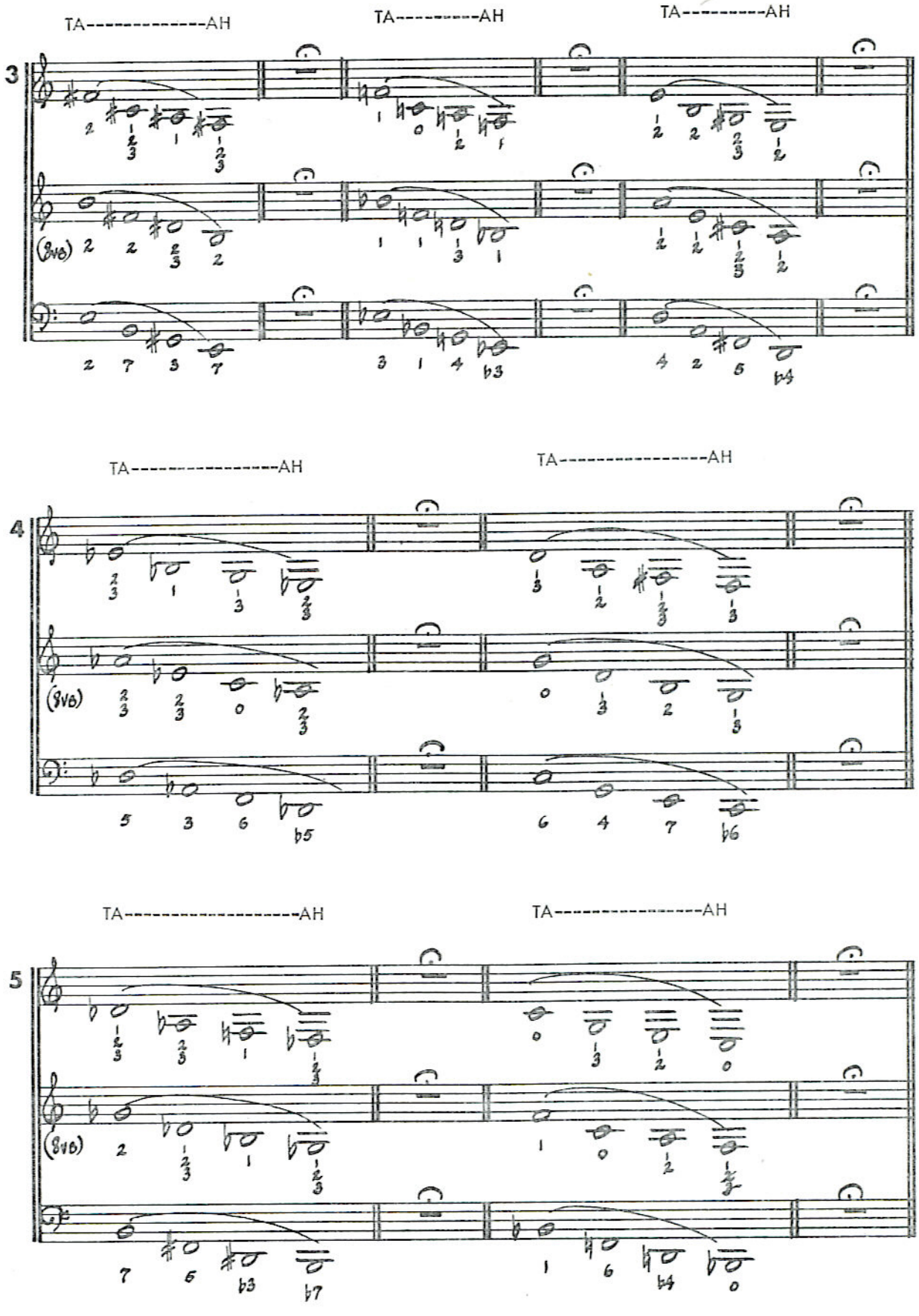
MOUTHPIECE PLACEMENT SHOULD BE:

1. 2/3 UPPER, 1/3 LOWER.
2. CORNERS OF MOUTH IN TO EYE TEETH (AS IF TO WHISTLE).
3. LIPS TOGETHER.
4. BOTTOM LIP SLIGHTLY UNDER AND BEHIND TOP LIP.
5. BUZZ DOWN.

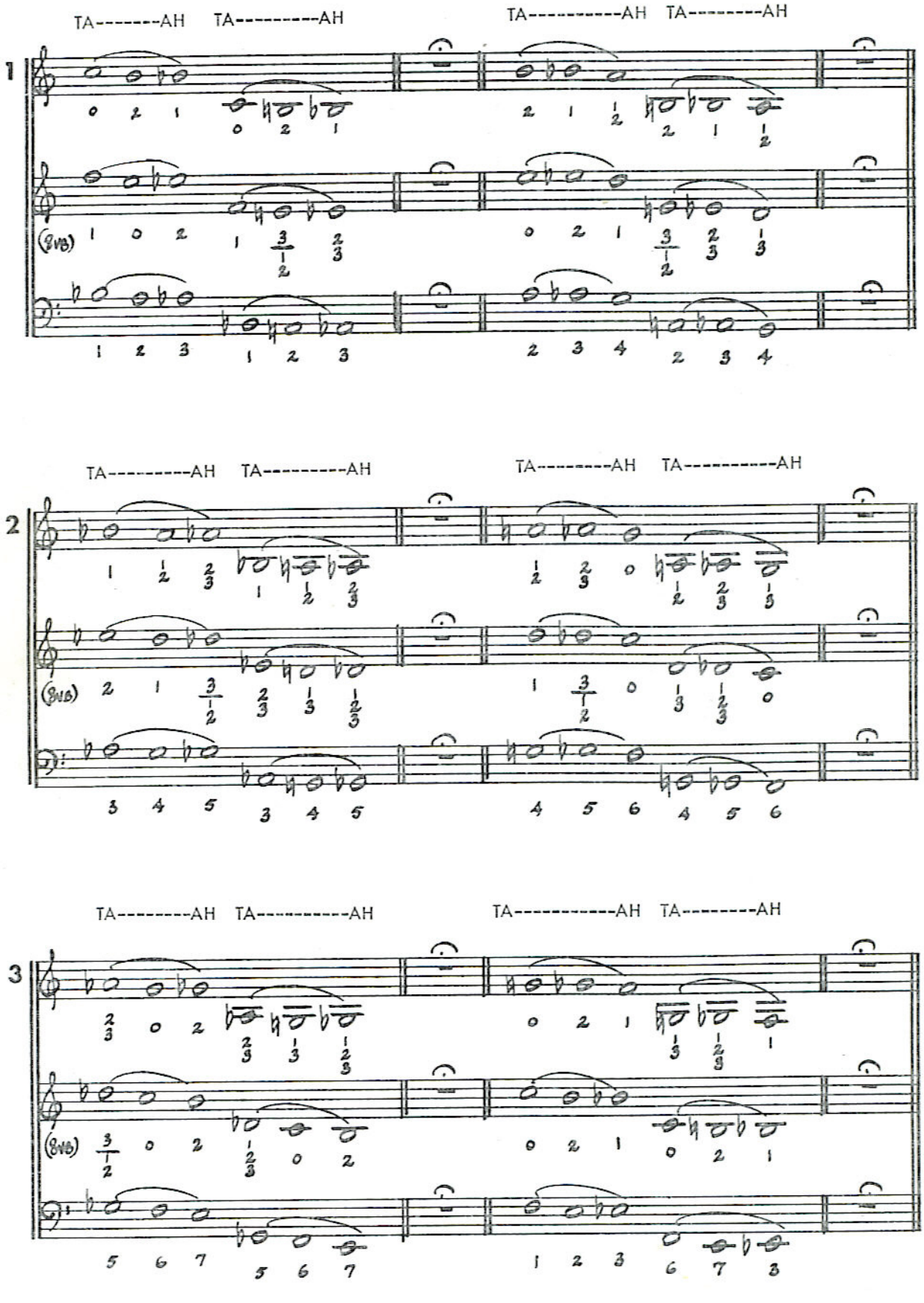
(REFER TO TEACHING AIDS 2 THROUGH 7)



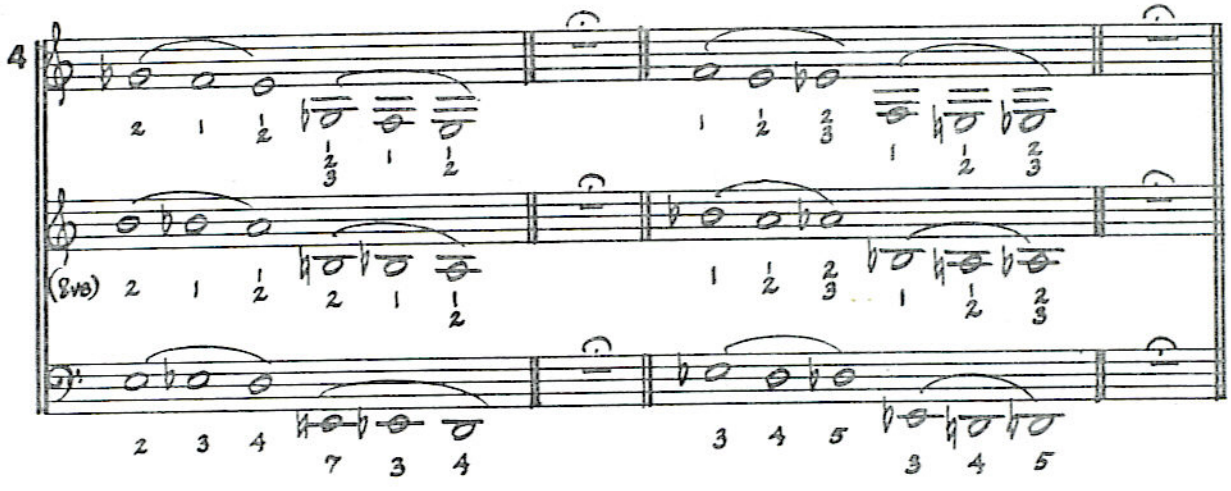



TA----------AH
TA---------AH
TA---------AH
3
(8vb)
TA----------AH
TA----------AH
4
(8vb)
TA----------AH
TA----------AH
5
(8vb)

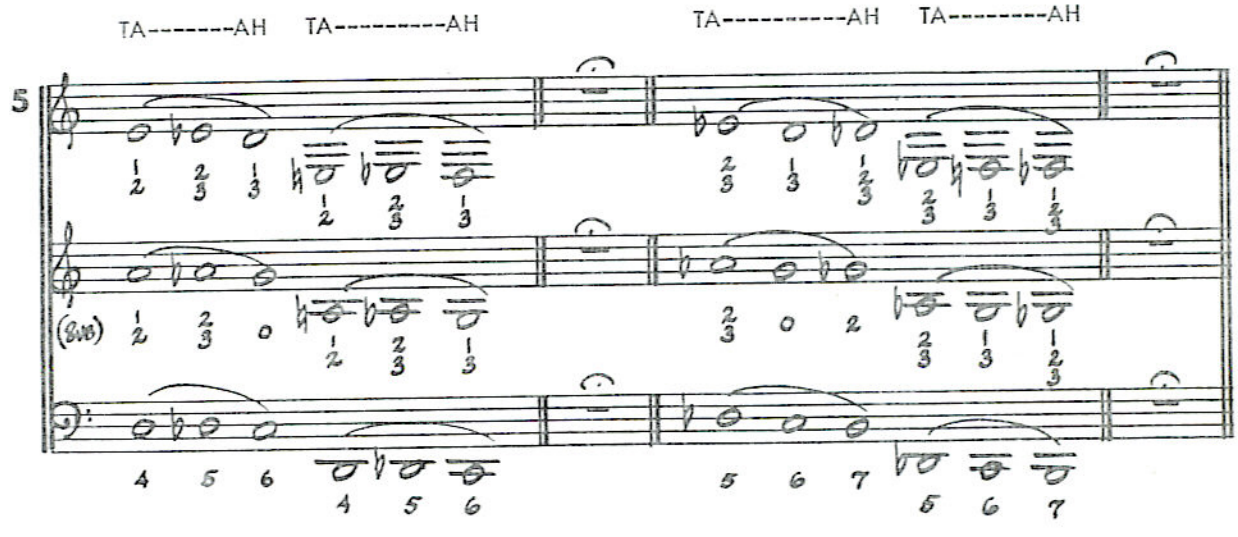
WARMUP B


1
TA-------AH TA---------AH
TA----------AH TA--------AH
2
TA---------AH TA---------AH
TA--------AH TA----------AH
3
TA--------AH TA----------AH
TA----------AH TA--------AH

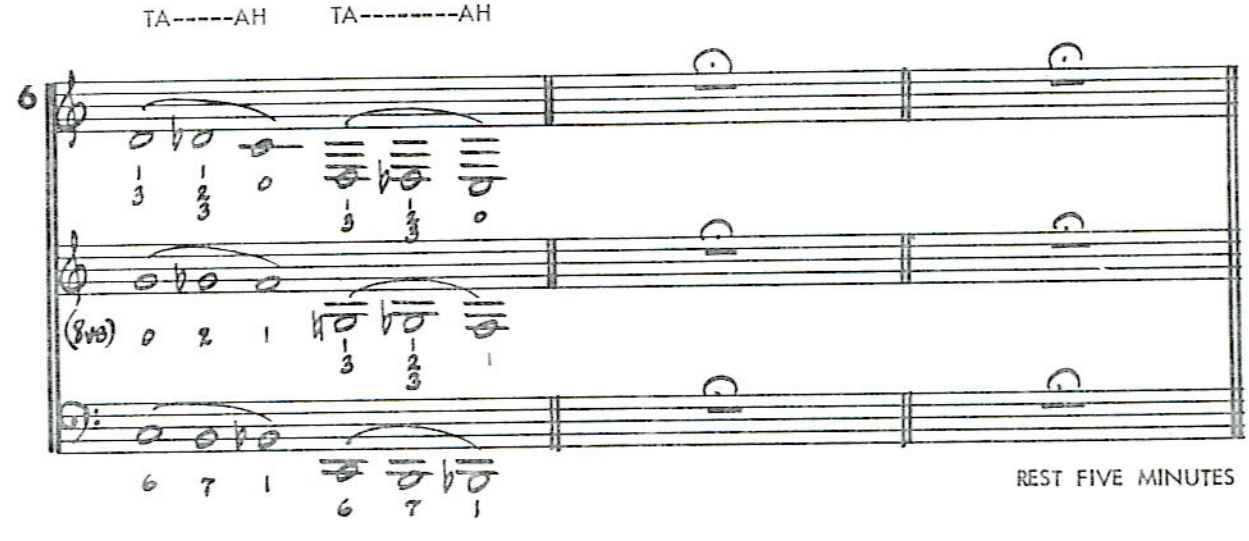
TA--------AH TA----------AH TA----------AH TA--------AH



TA-------AH TA---------AH TA----------AH TA--------AH



TA-----AH TA--------AH



REST FIVE MINUTES

3/18/81

11/17/86

1/12/86

11/15/88

LESSON I

PRODUCTION OF SOUND

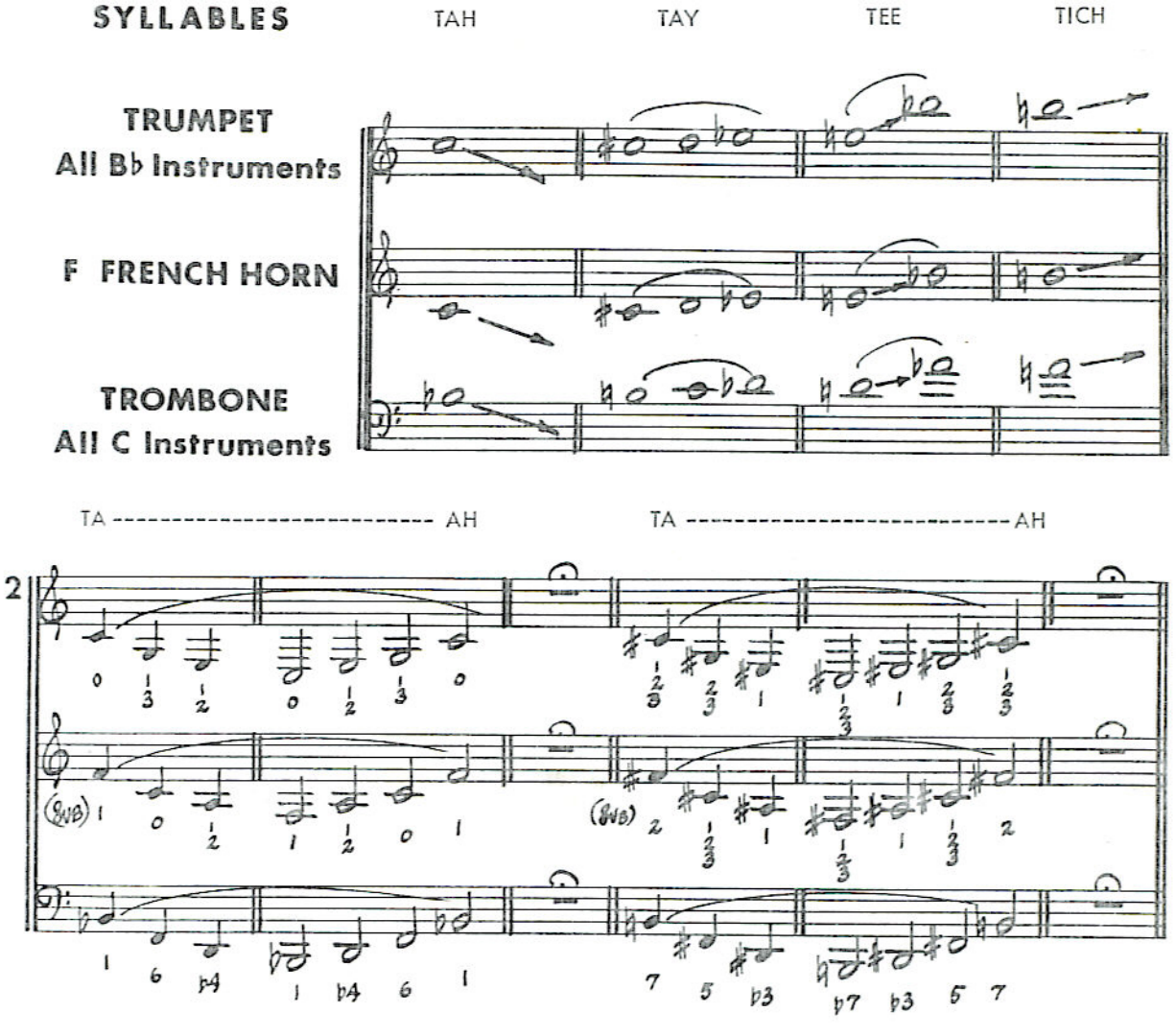
SYLLABLES

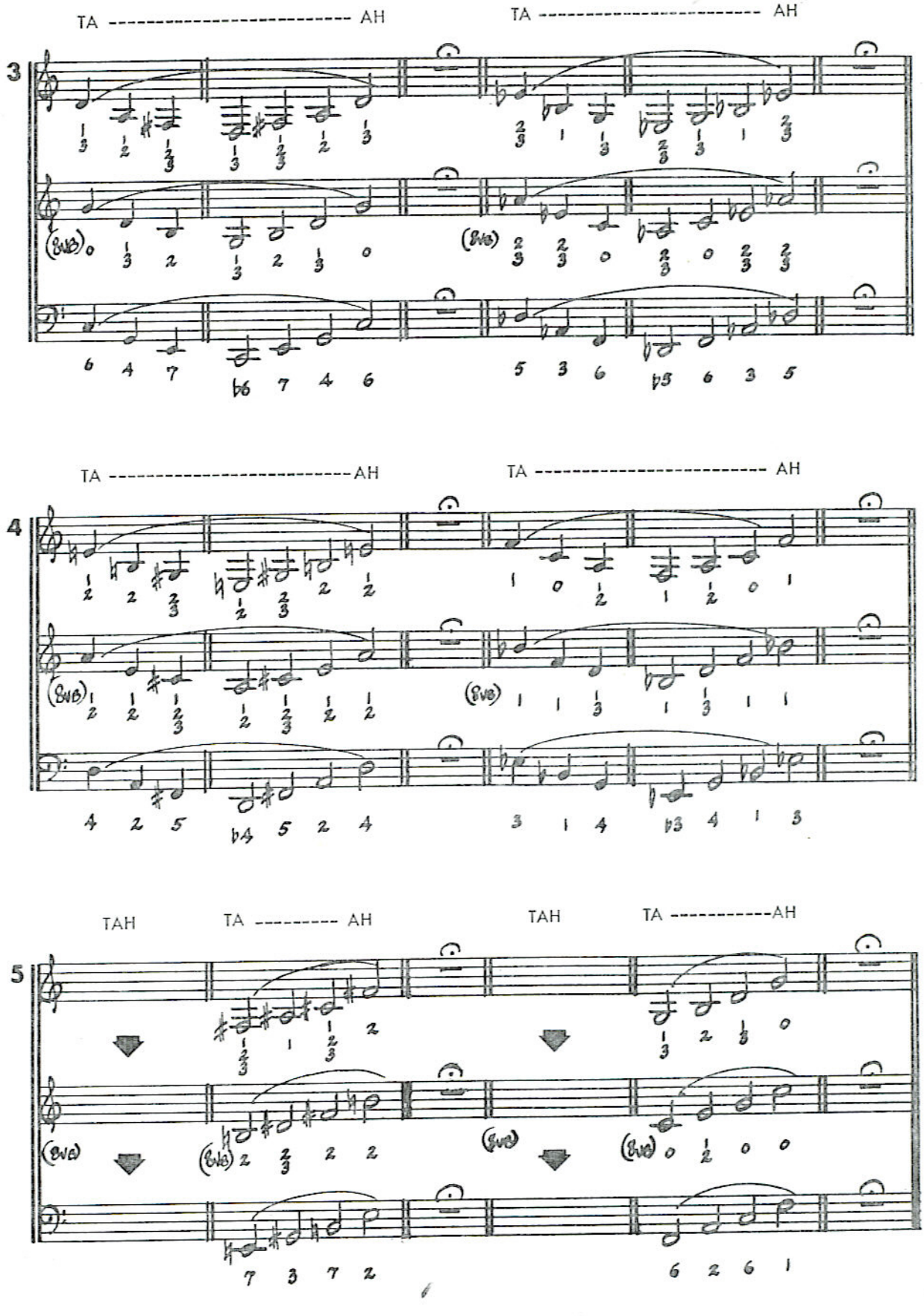
(THE PURPOSE OF USING SYLLABLES IS TO PLAY IN THE EXTREME REGISTERS WITHOUT MAKING A CHANGE OF EMBOUCHURE.)

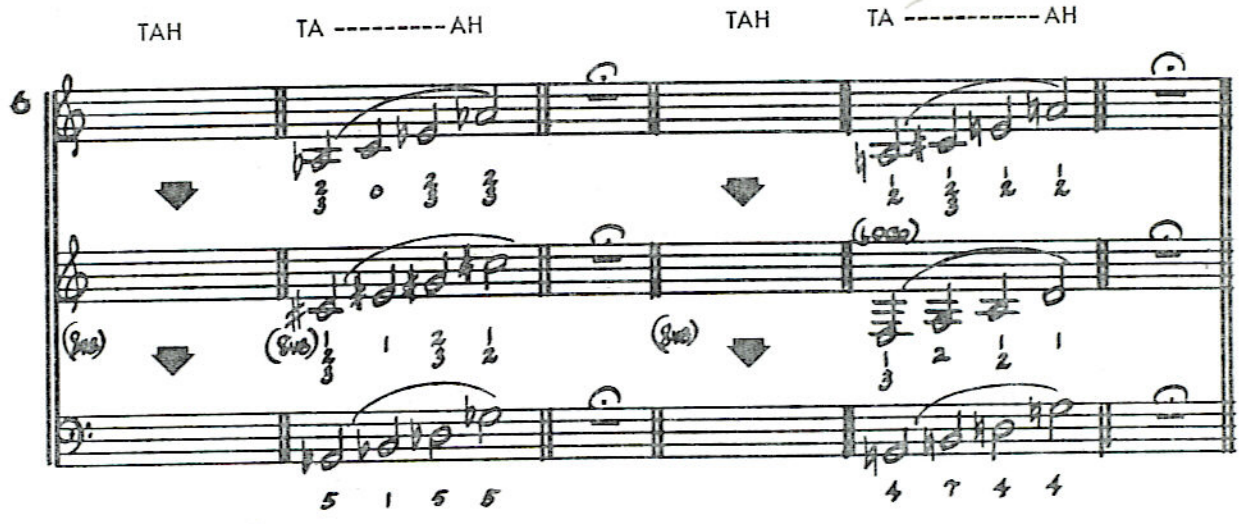
1. PRECEDE THIS LESSON WITH WARMUP A.
2. THE THROAT IS IN AN "AH" POSITION AT ALL TIMES.
3. PRONOUNCE THE SYLLABLES WITH THE TONGUE.
4. IN THE HIGH REGISTER, A HISSING SOUND IS CREATED WITH THE TONGUE UP AND FORWARD.
5. BE SURE AND RELAX.

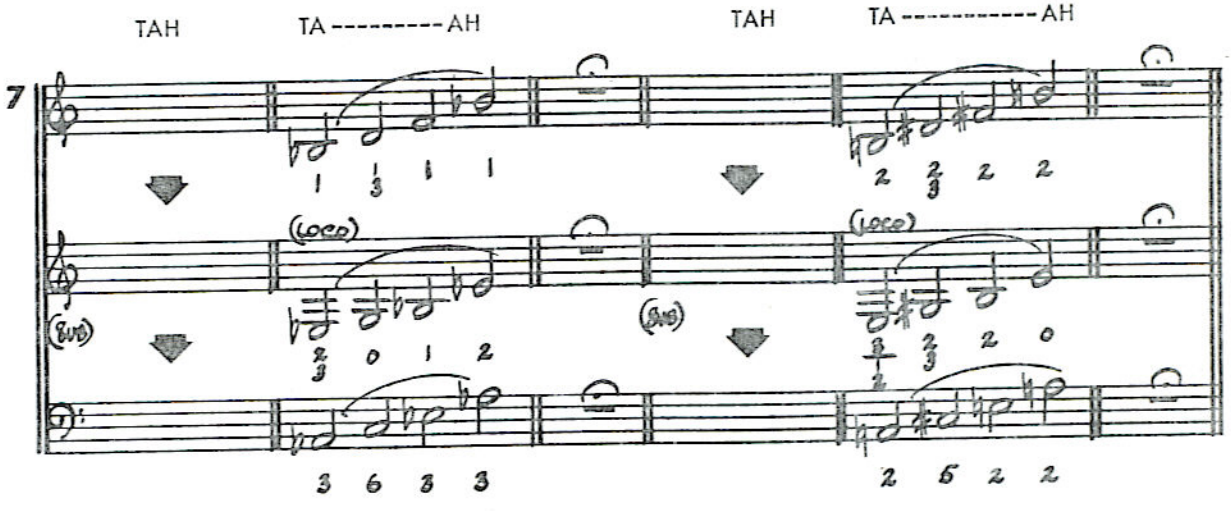
(REFER TO TEACHING AIDS 8 AND 16)

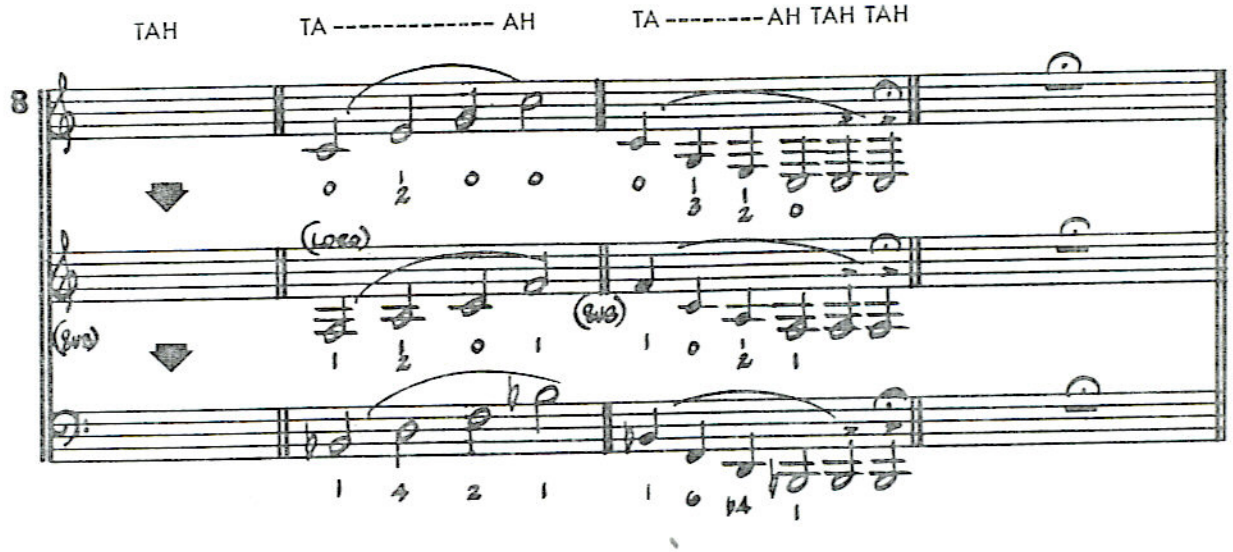
SYLLABLES TO PRONOUNCE IN DIFFERENT REGISTERS

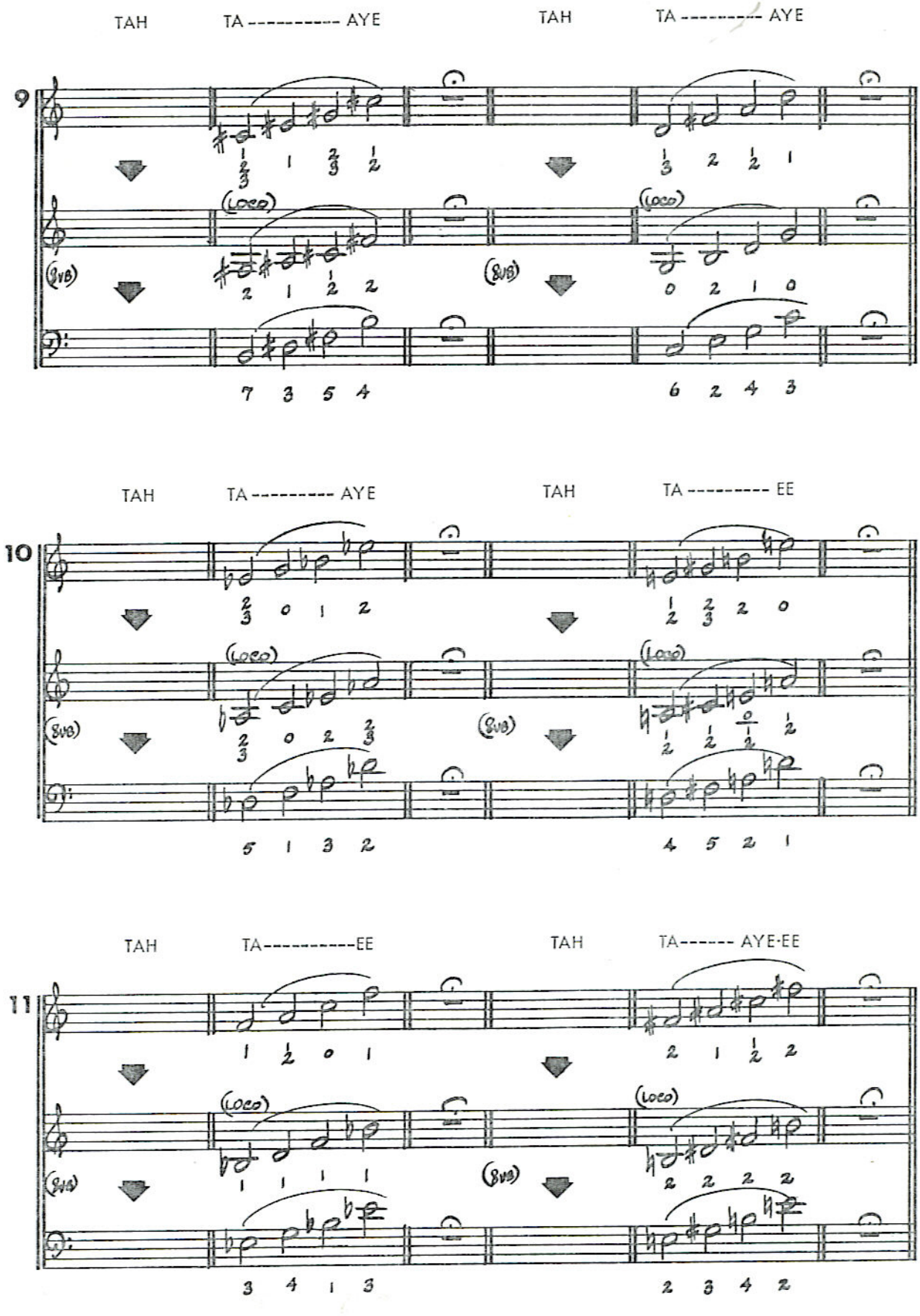


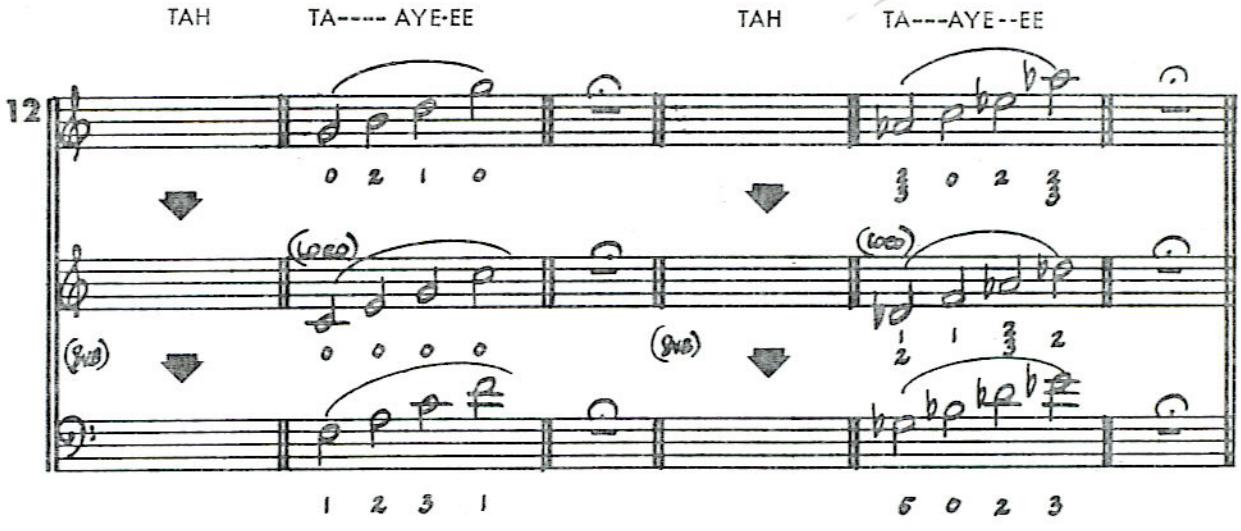

TA ---------- AH
TA ---------- AH
3
(8va)
TA ----------AH
TA ---------- AH
4
(8va)
TAH
TA --------- AH
TAH
TA ----------AH
5
(8va)

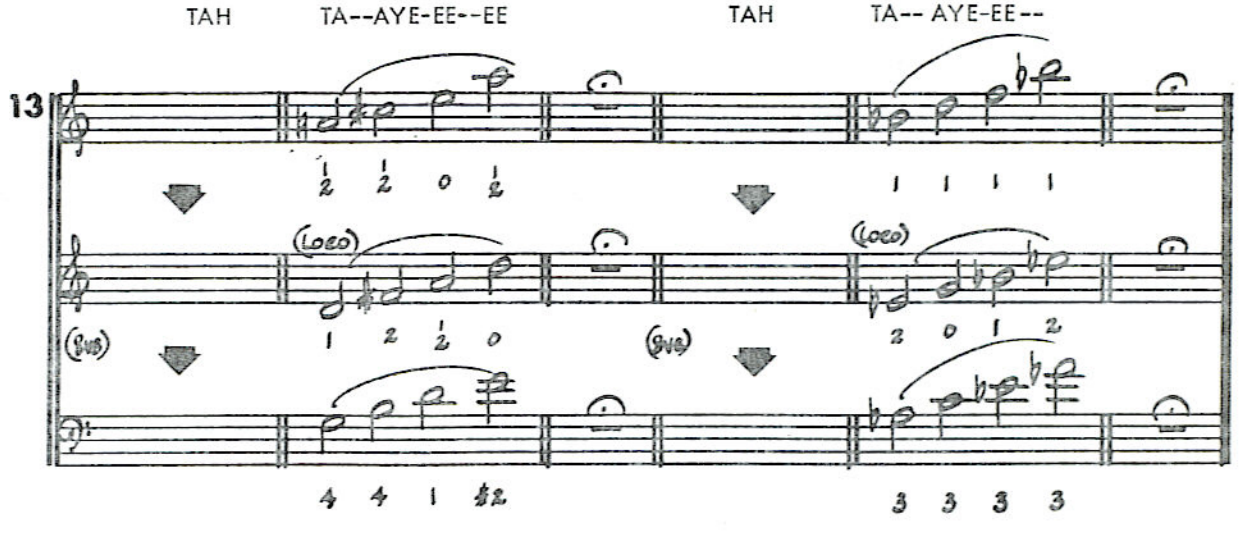

TAH
TA ---------AH
TAH
TA ----------AH
6
(8va)
(loco)

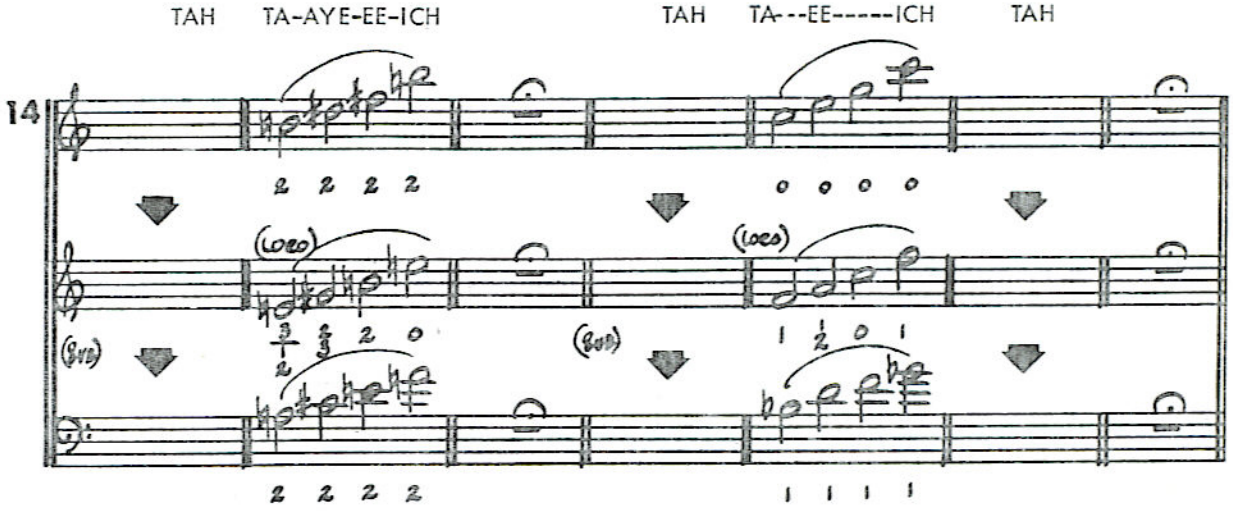

TAH
TA ---------AH
TAH
TA ----------AH
7
(8va)
(loco)

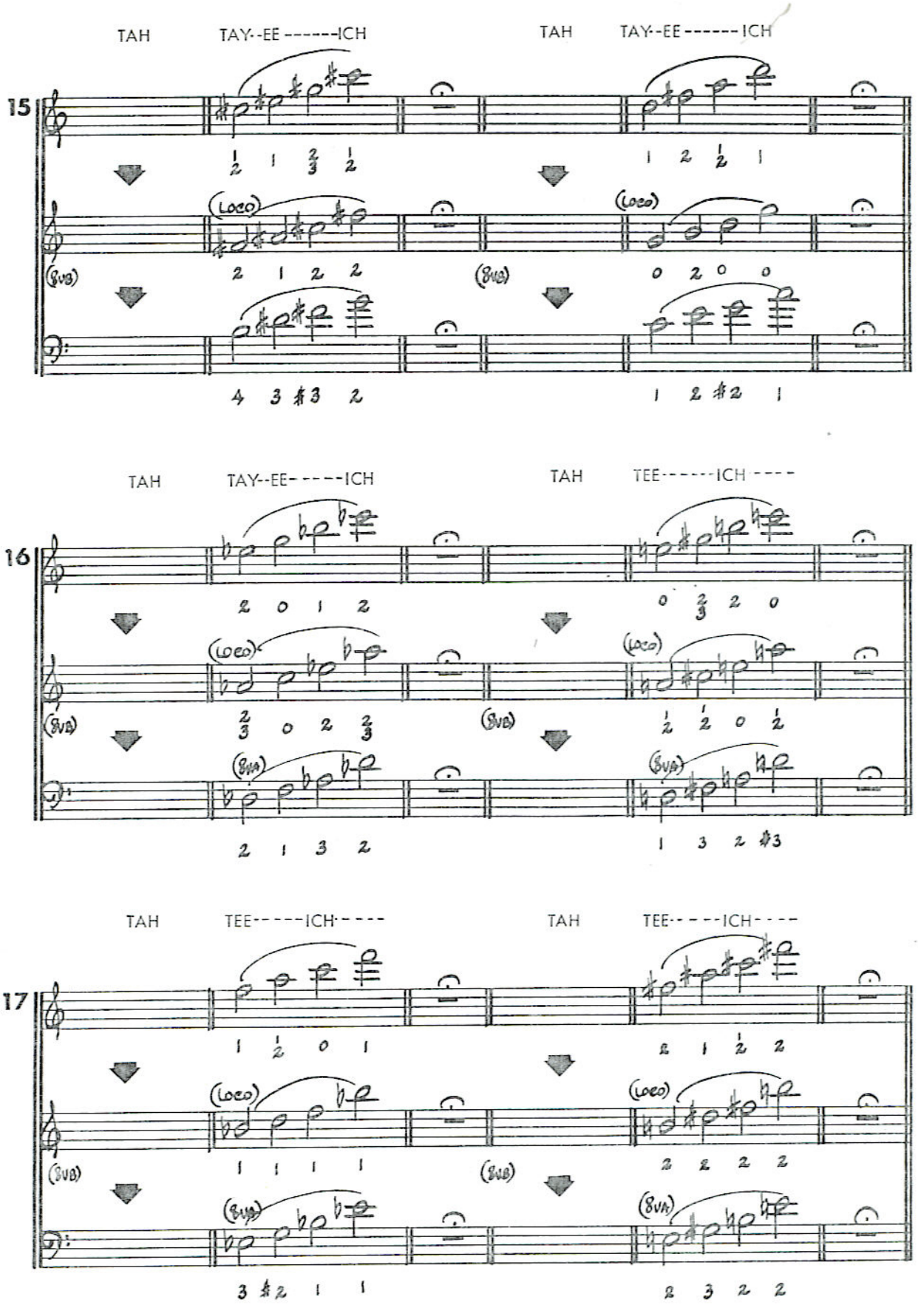

TAH
TA ---------- AH
TA --------AH TAH TAH
8
(8va)
(loco)

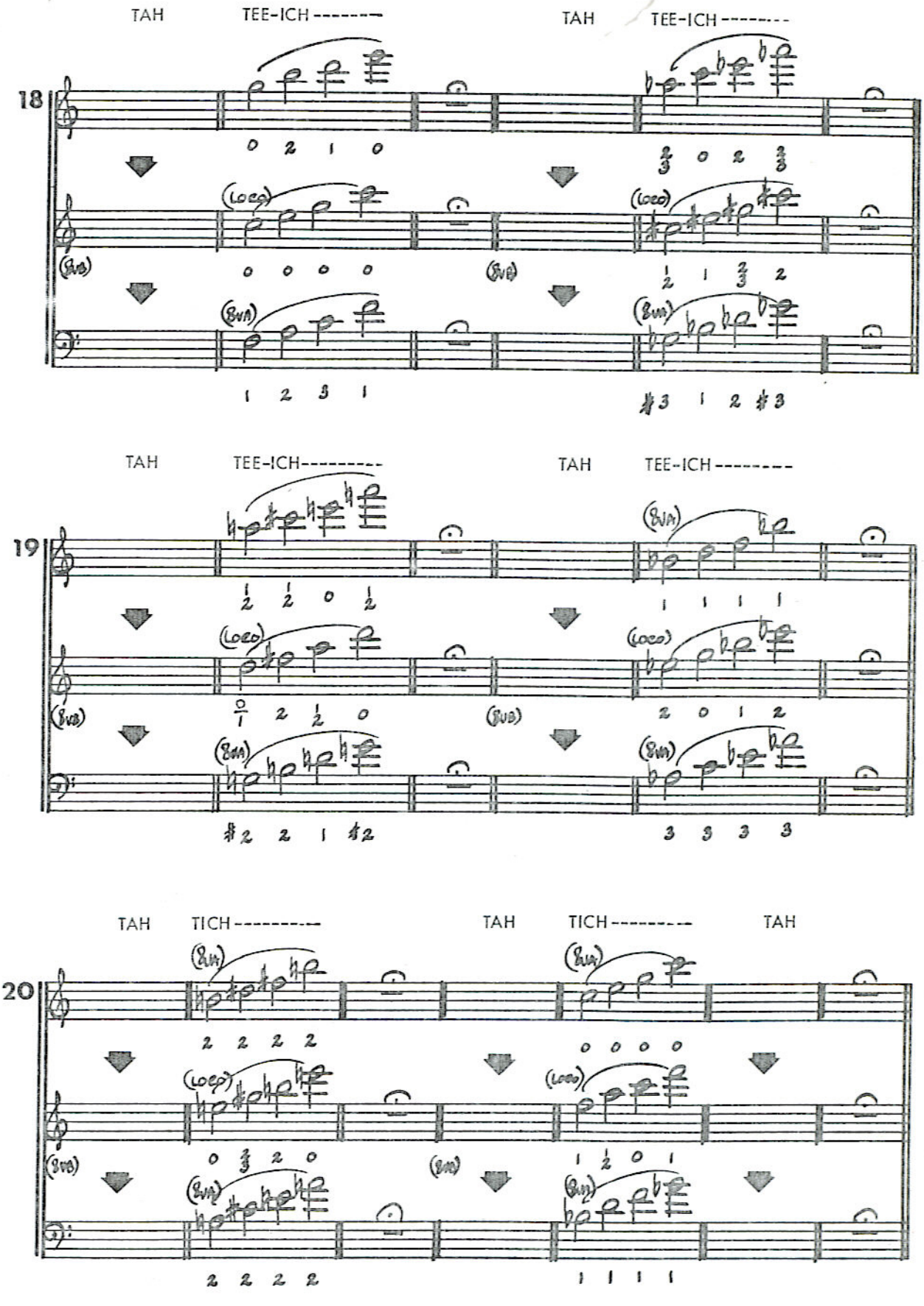

TAH
TA ---------- AYE
TAH
TA ---------- AYE
9
(8vb)
(loco)
TAH
TA --------- AYE
TAH
TA --------- EE
10
TAH
TA----------EE
TAH
TA------ AYE·EE
11


TAH
TA---- AYE-EE
TAH
TA---AYE--EE
12
(loco)
(8va)


TAH
TA--AYE-EE--EE
TAH
TA-- AYE-EE--
13
(loco)
(8va)


TAH
TA-AYE-EE-ICH
TAH
TA--EE-----ICH
TAH
14
(loco)
(8va)


15
TAH
TAY--EE------ICH
TAH
TAY--EE------ICH
(LOCO)
(8VB)
16
TAH
TAY--EE-----ICH
TAH
TEE------ICH----
17
TAH
TEE-----ICH-----
TAH
TEE-----ICH----


TAH
TEE-ICH
TAH
TEE-ICH
18
(8va)
(loco)
TAH
TEE-ICH
TAH
TEE-ICH
19
(8va)
(loco)
TAH
TICH
TAH
TICH
TAH
20
(8va)
(loco)

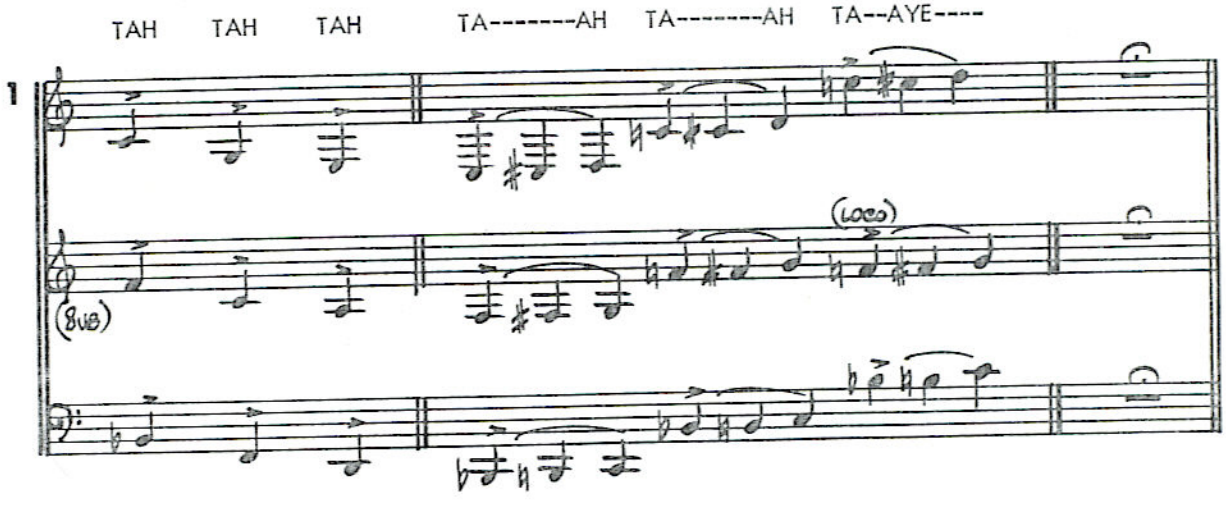
5/24

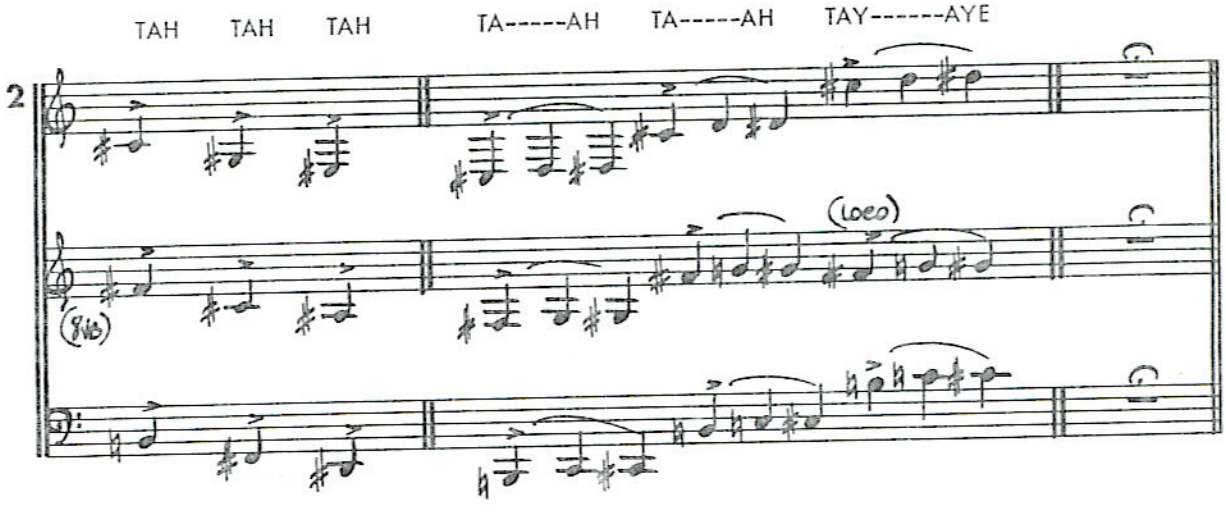
LESSON 11

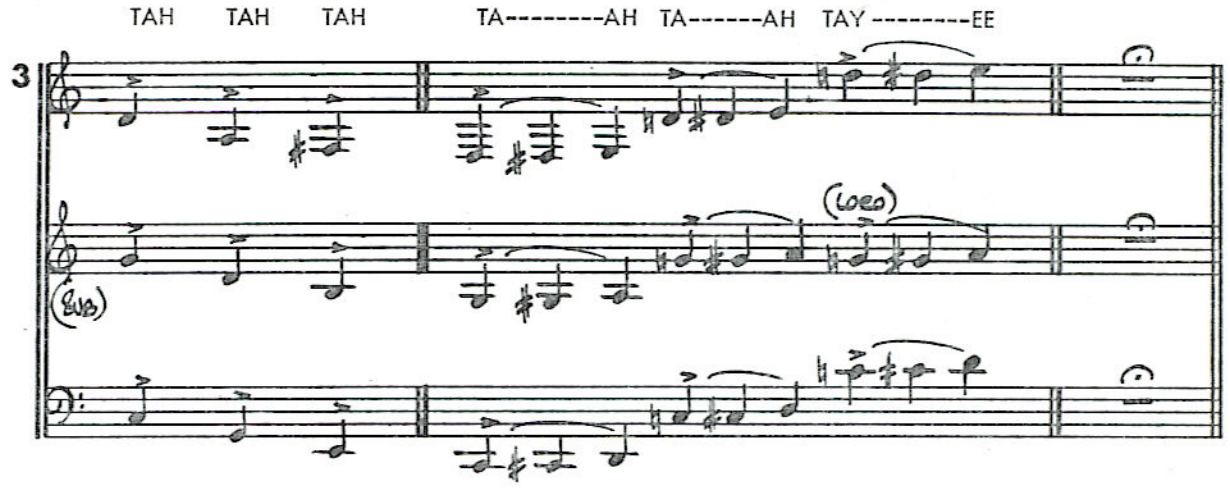
THE SLUR

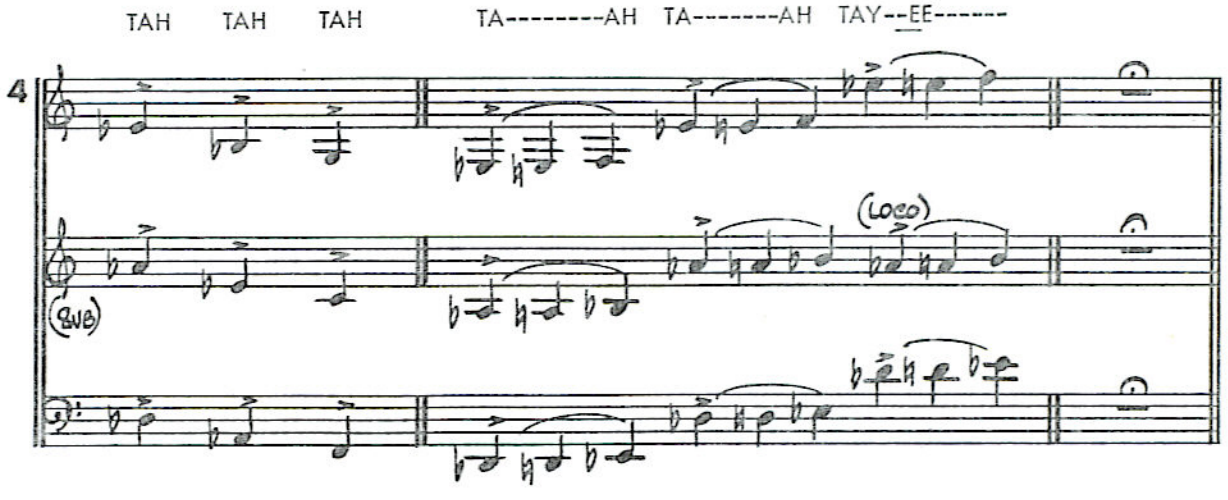
1. PRECEDE THIS LESSON WITH WARMUP B.
2. CONCENTRATE ON:
   - A. PLENTY OF AIR.
   - B. KEEPING LIPS TOGETHER WHILE CHANGING OCTAVES.
   - C. "AH" IN THROAT.
   - D. PRONOUNCE SYLLABLES WITH TONGUE.
   - E. REST AS LONG AS YOU PLAY.
   - F. RETAIN SAME EMBOUCHURE IN ALL REGISTERS.

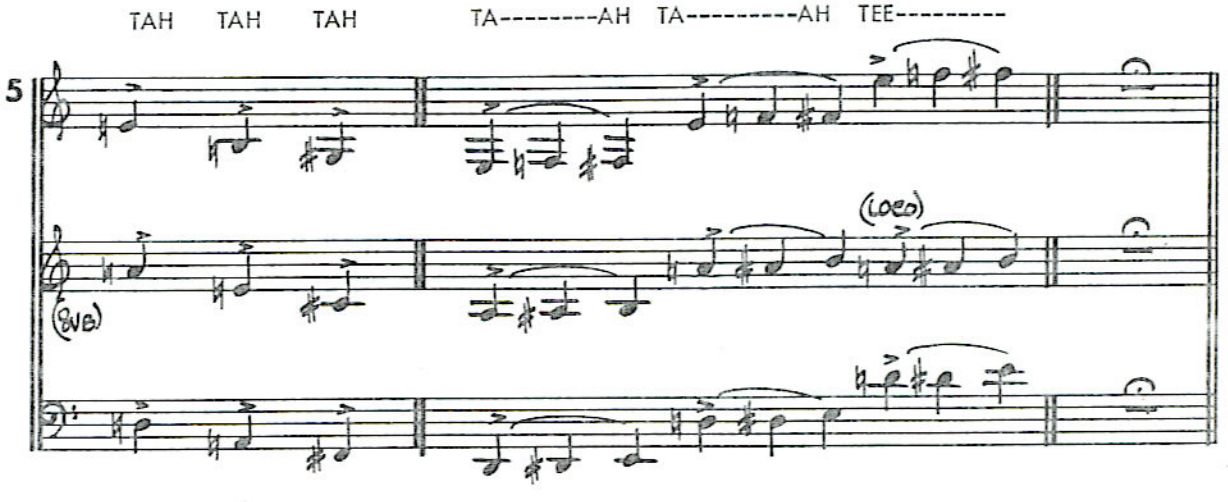
(REFER TO TEACHING AID 12)

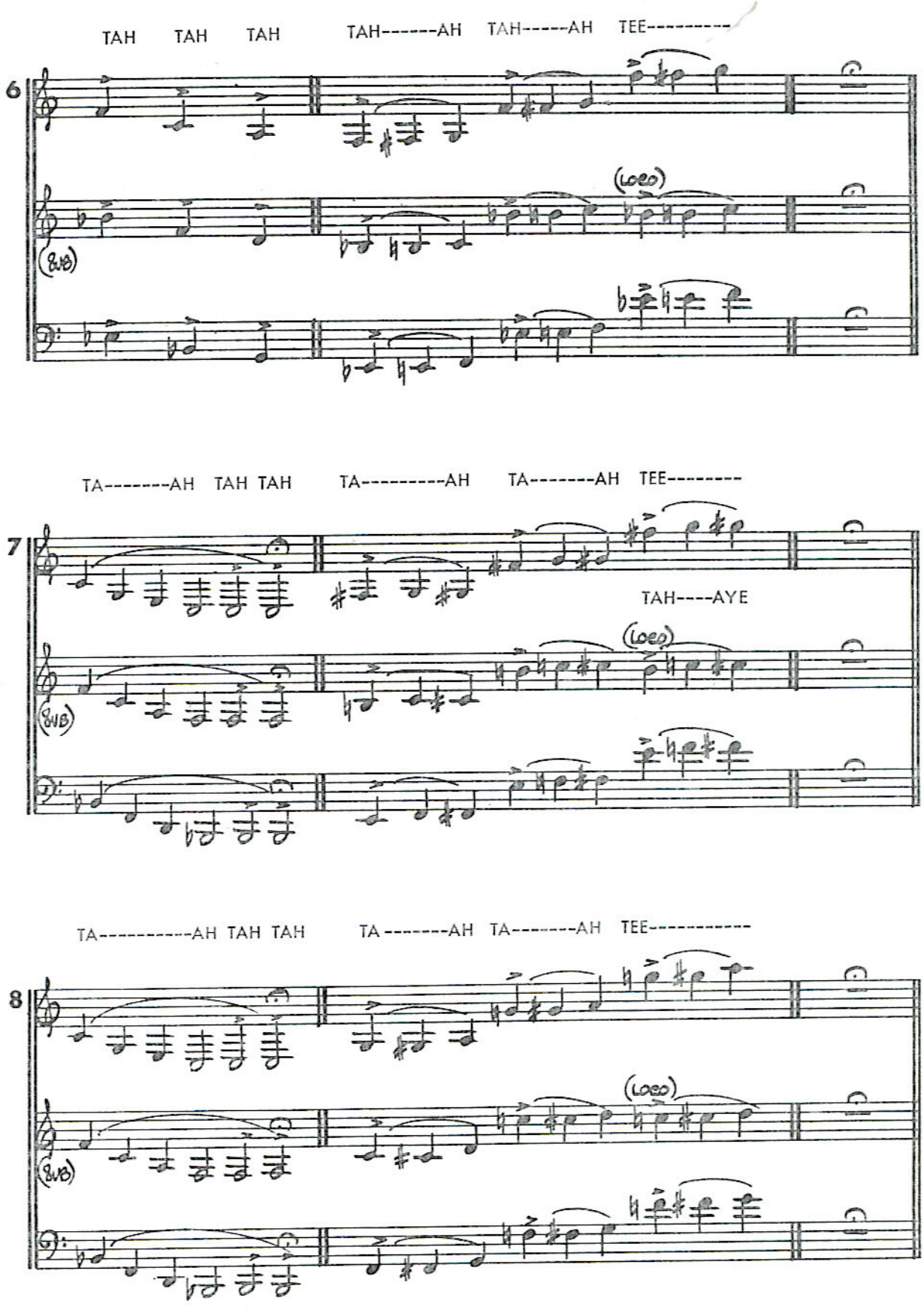




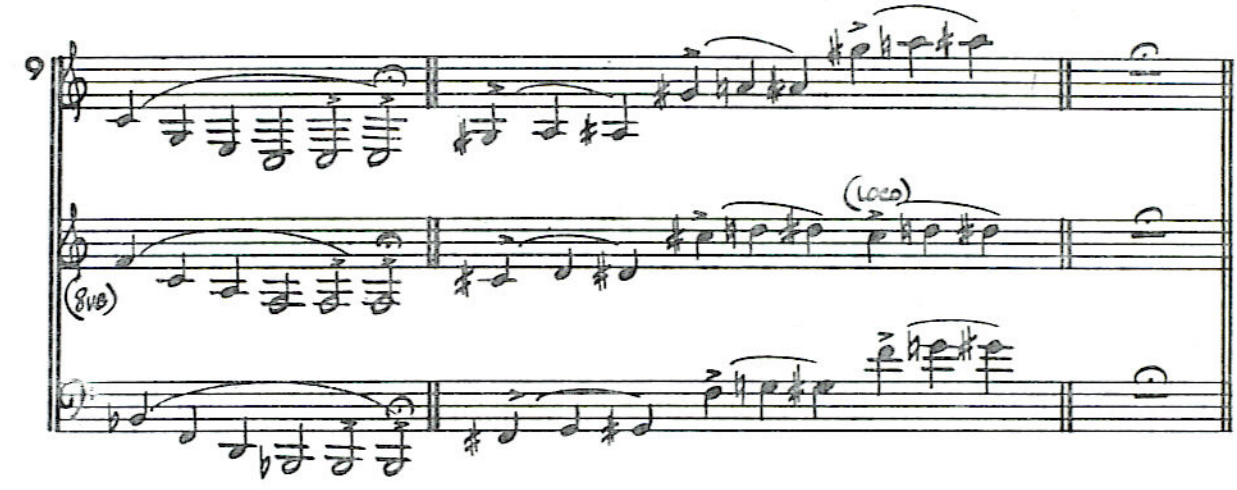

TAH TAH TAH TA--------AH TA------AH TAY --------EE
3
(loco)
(8va)


TAH TAH TAH TA--------AH TA-------AH TAY--EE------
4
(loco)
(8va)

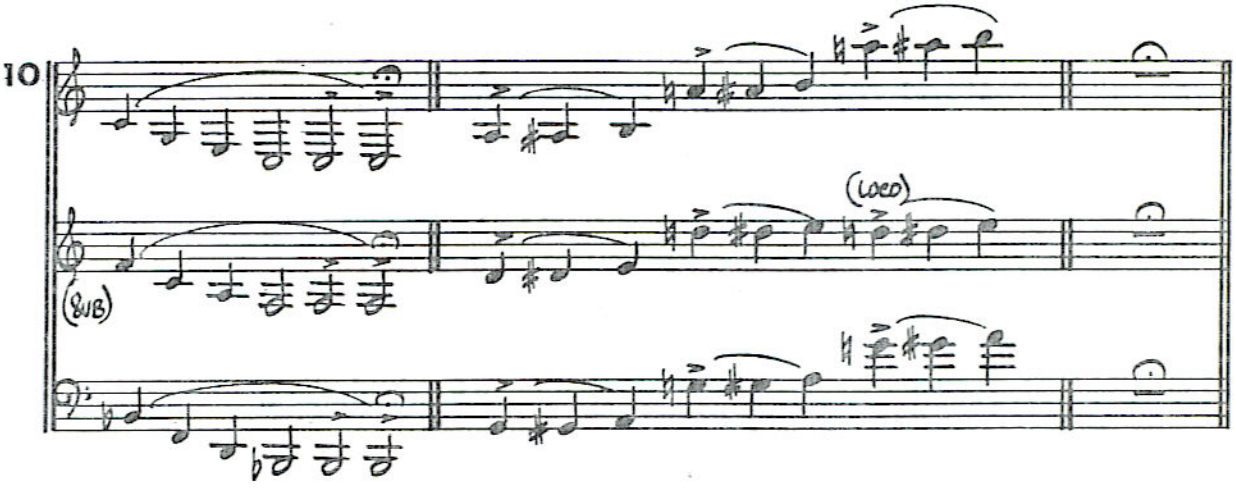

TAH TAH TAH TA--------AH TA---------AH TEE---------
5
(loco)
(8va)


TAH TAH TAH
TAH------AH TAH-----AH TEE---------
6
(8va)
(loco)
TA-------AH TAH TAH
TA---------AH TA-------AH TEE--------
7
(8va)
(loco)
TAH----AYE
TA----------AH TAH TAH
TA -------AH TA-------AH TEE----------
8
(8va)
(loco)

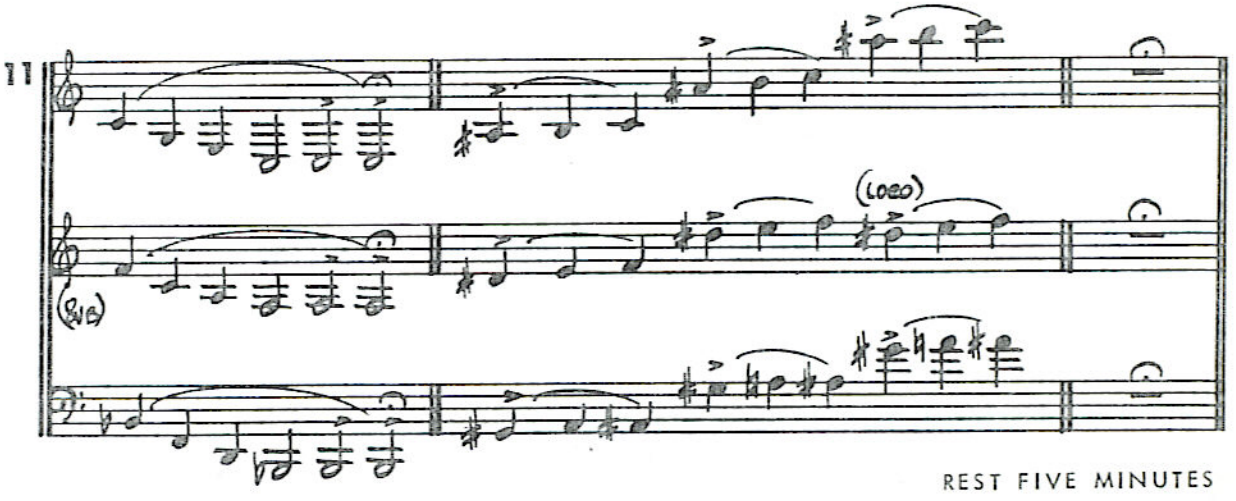
TA---------AH TAH TAH TAH------AH TAH------AH TEE----------



TA---------AH TAH TAH TA---------AH TA------AH TEE-----ICH



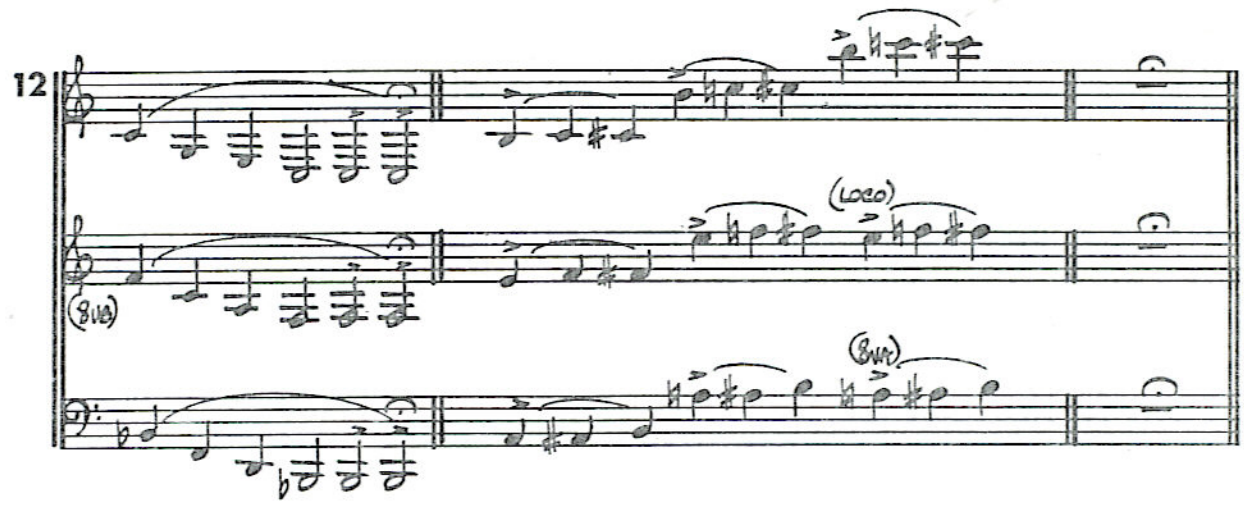
TA---------AH TAH TAH TA---------AH TA------AH TEE ICH-----



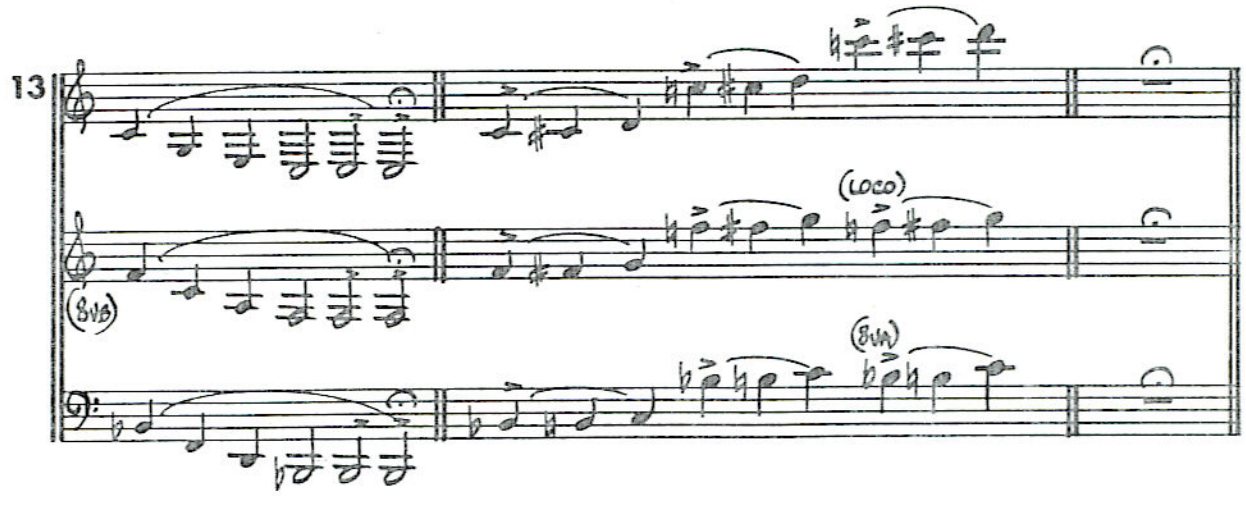
REST FIVE MINUTES

LESSON 11

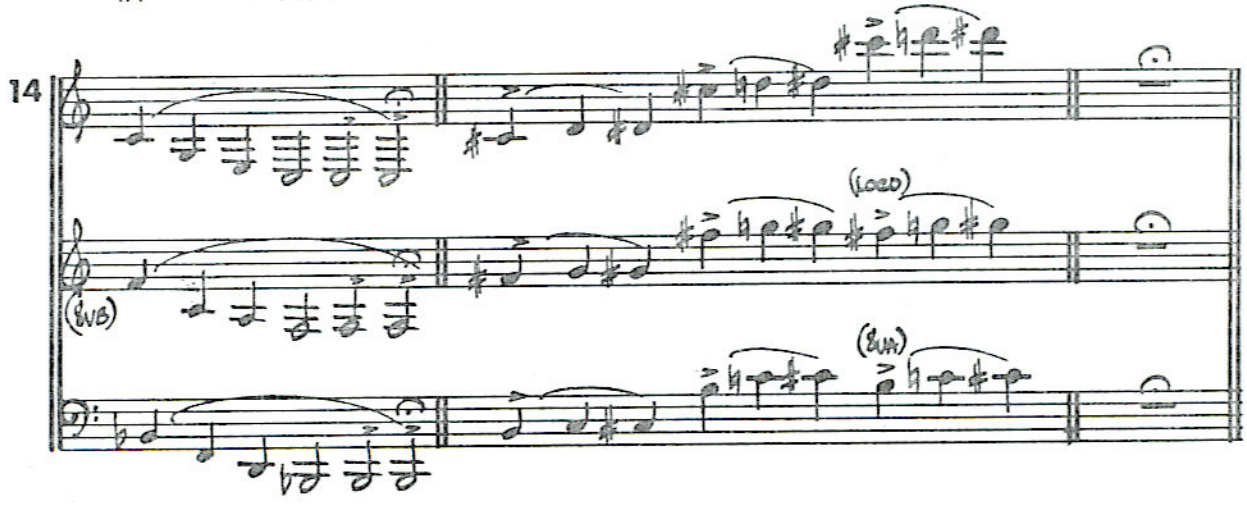
TA----------AH TAH TAH TA------AH TA-----AYE TICH--------



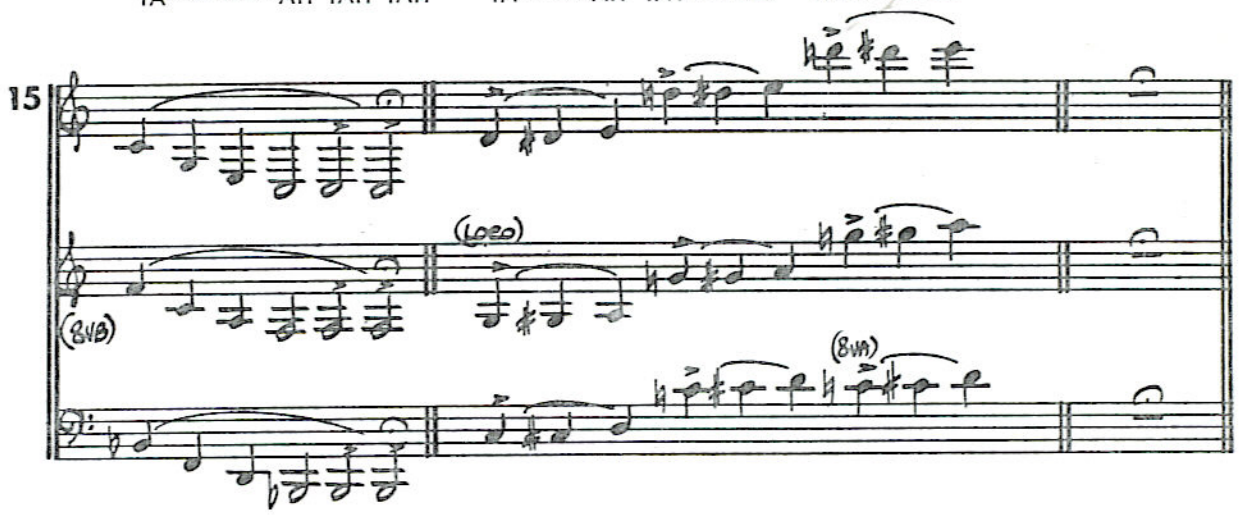
TA----------AH TAH TAH TA--------AH TAH--AYE---TICH----------



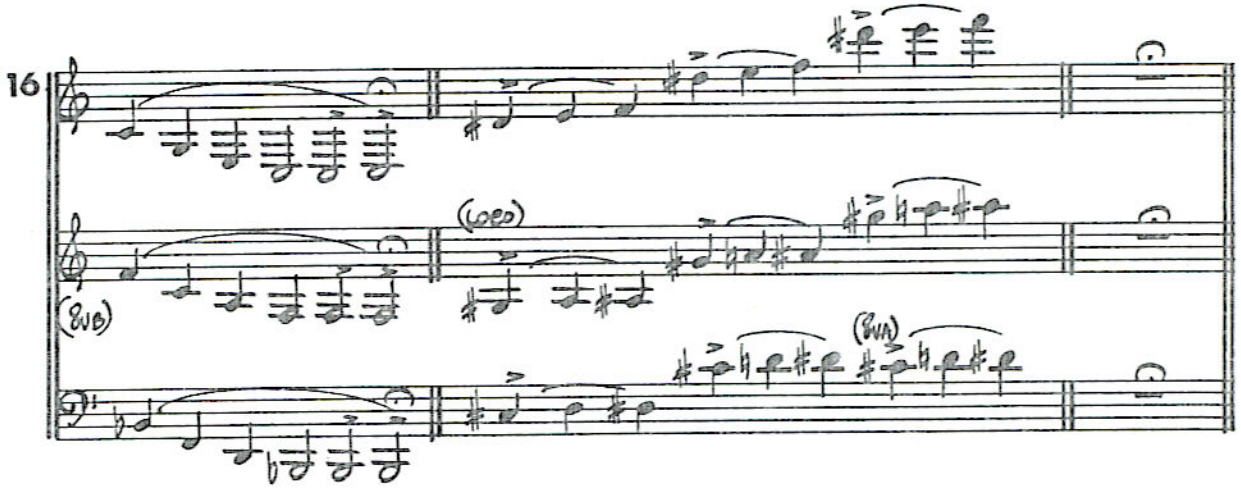
TA----------AH TAH TAH TA---------AH TAY---------TICH---------



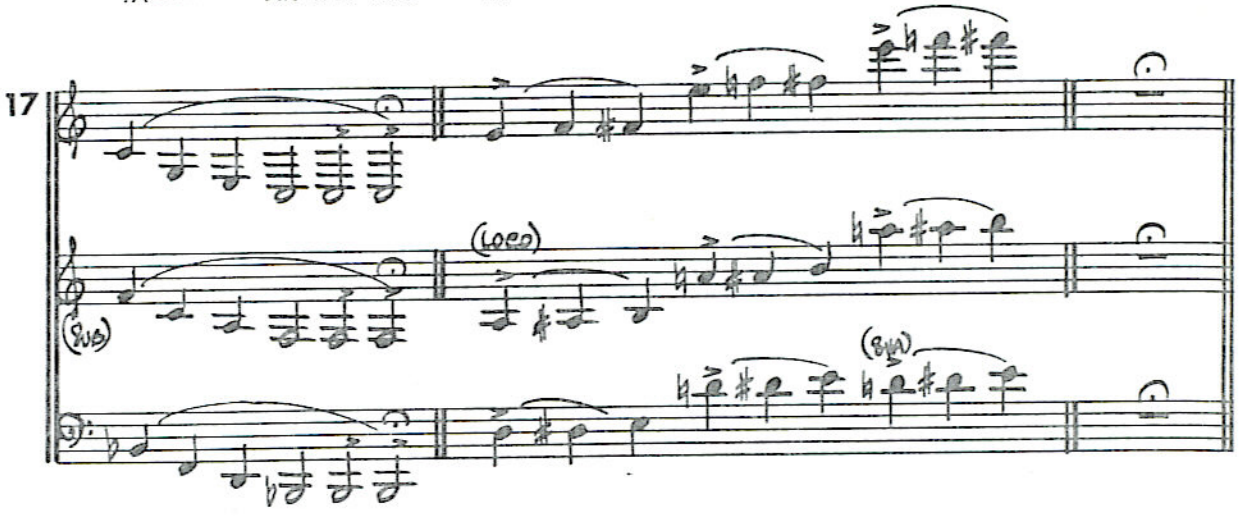
TA---------AH TAH TAH TA------AH TAY-----EE TICH--------

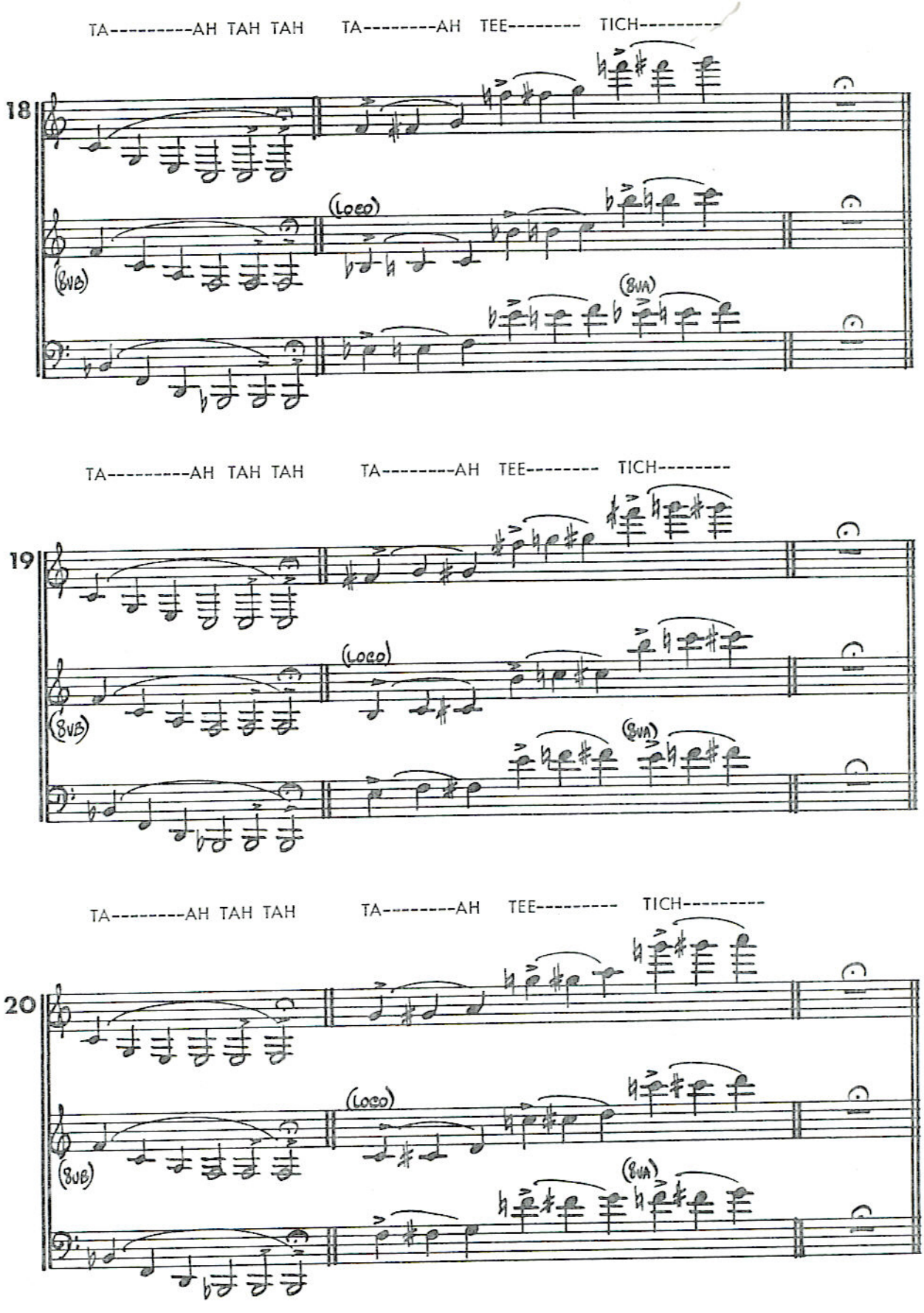


TA---------AH TAH TAH TA-------AH TAY EE---- TICH-------

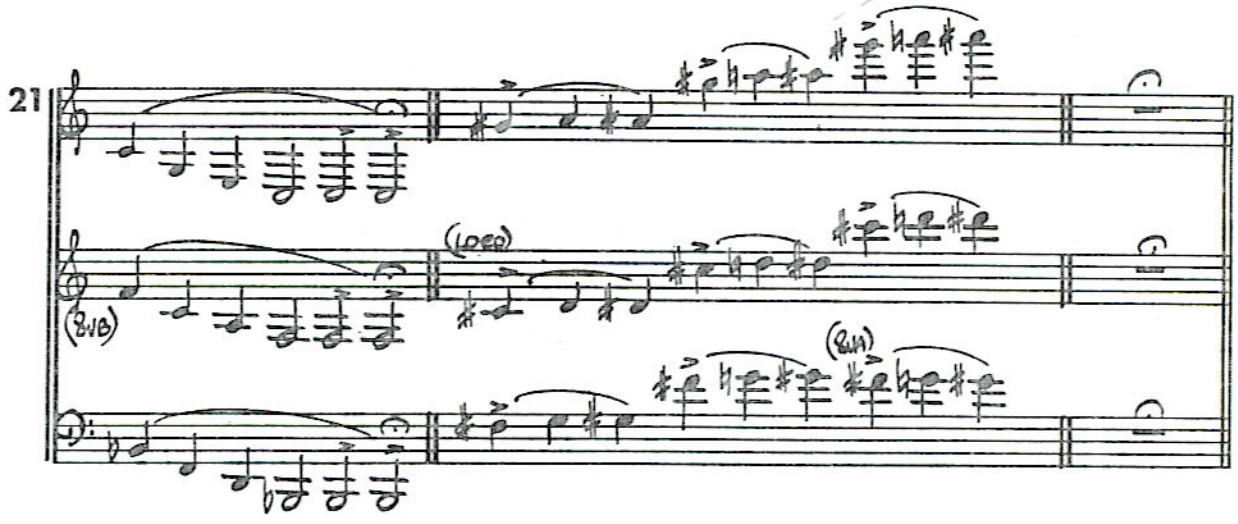


TA---------AH TAH TAH TA---------AH TEE---------- TICH--------

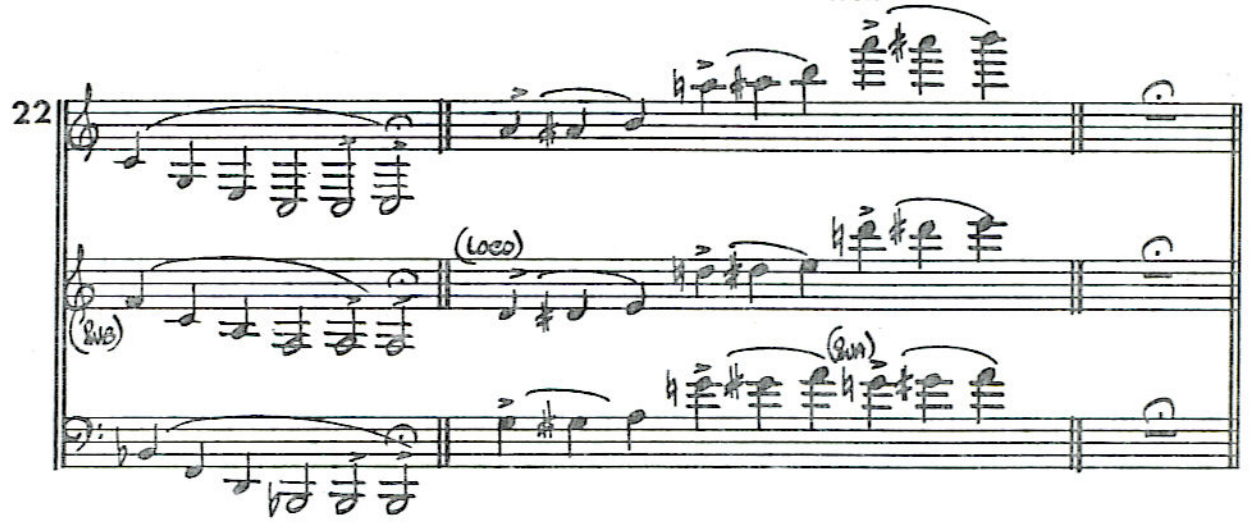



TA---------AH TAH TAH
TA--------AH TEE-------- TICH---------
18
(LOCO)
(8VB)
(8VA)
TA---------AH TAH TAH
TA--------AH TEE-------- TICH--------
19
(LOCO)
(8VB)
(8VA)
TA--------AH TAH TAH
TA--------AH TEE--------- TICH---------
20
(LOCO)
(8VB)
(8VA)

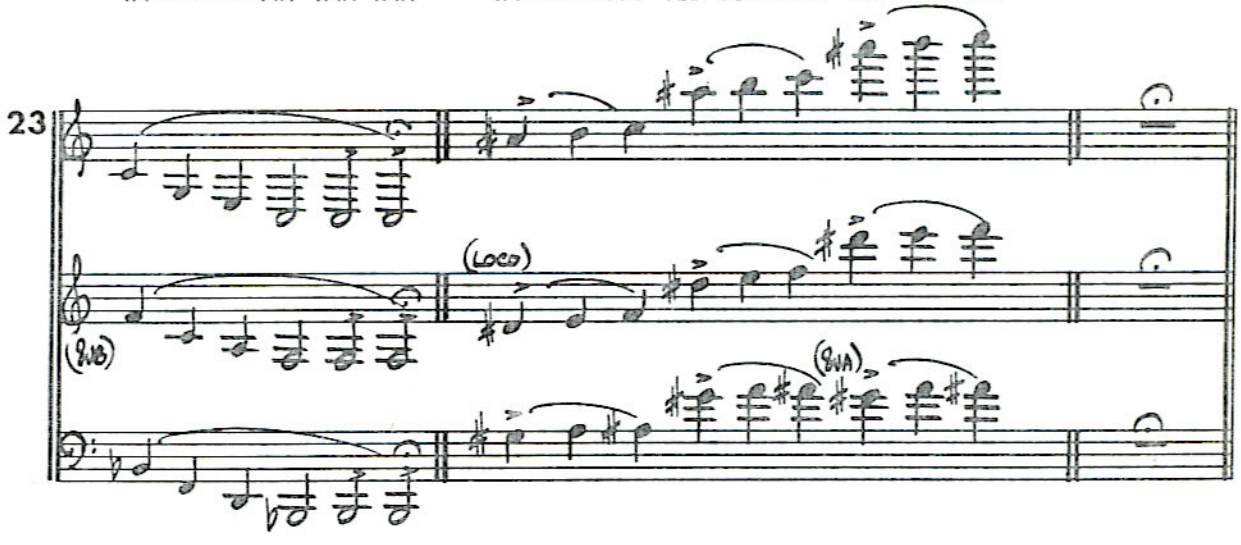
TA---------AH TAH TAH TA--------AH TEE-------- TICH--------



TA----------AH TAH TAH TA-------AH TEE-----ICH TICH---------



TA---------AH TAH TAH TA-------AH TEE ICH----- TICH--------



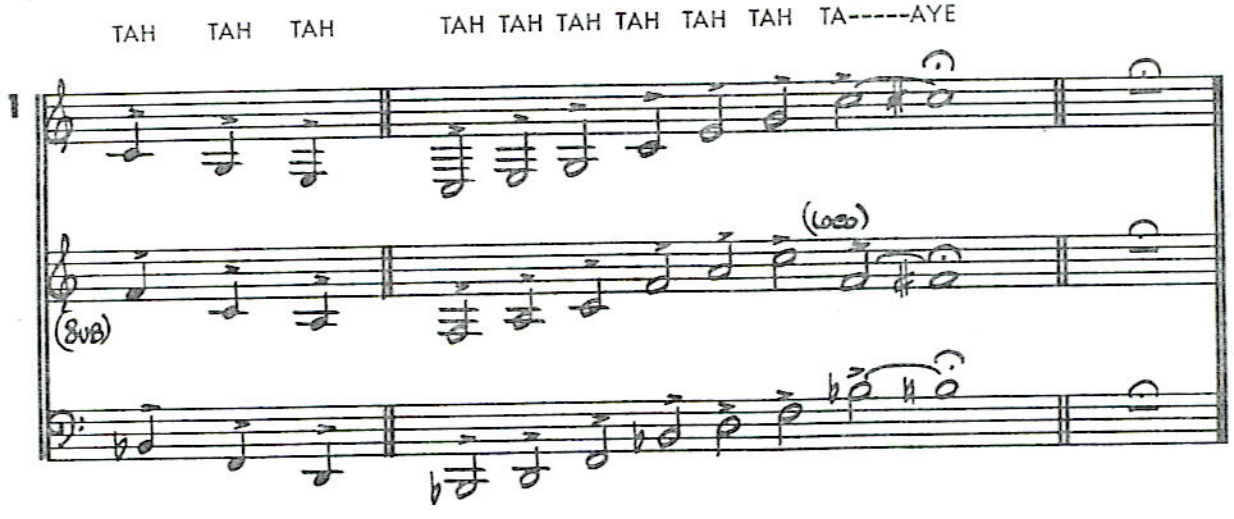
6/23/81

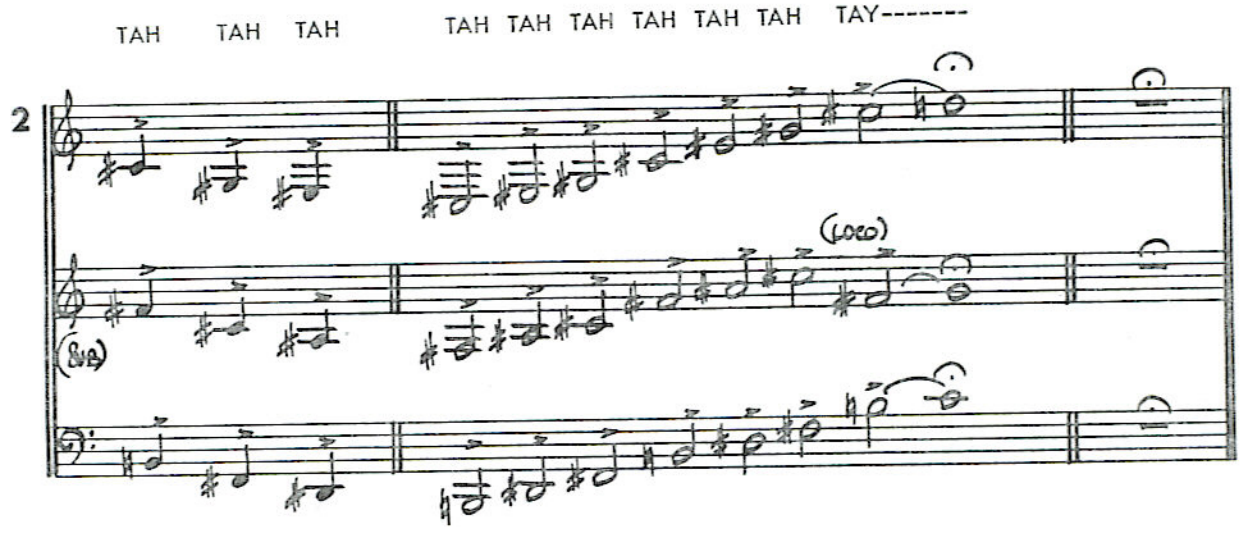
LESSON III

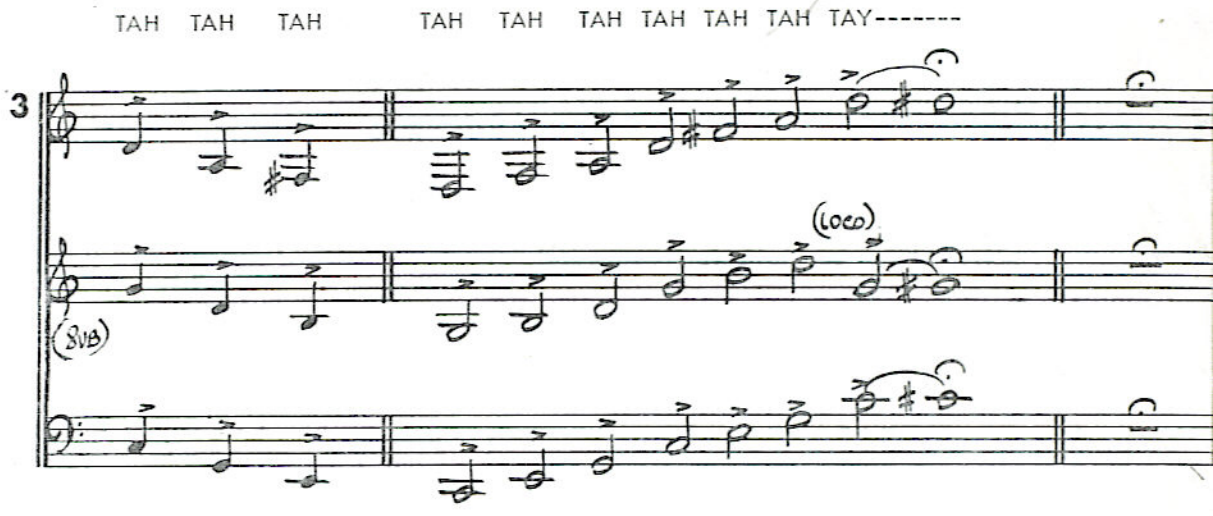
THE TONGUE

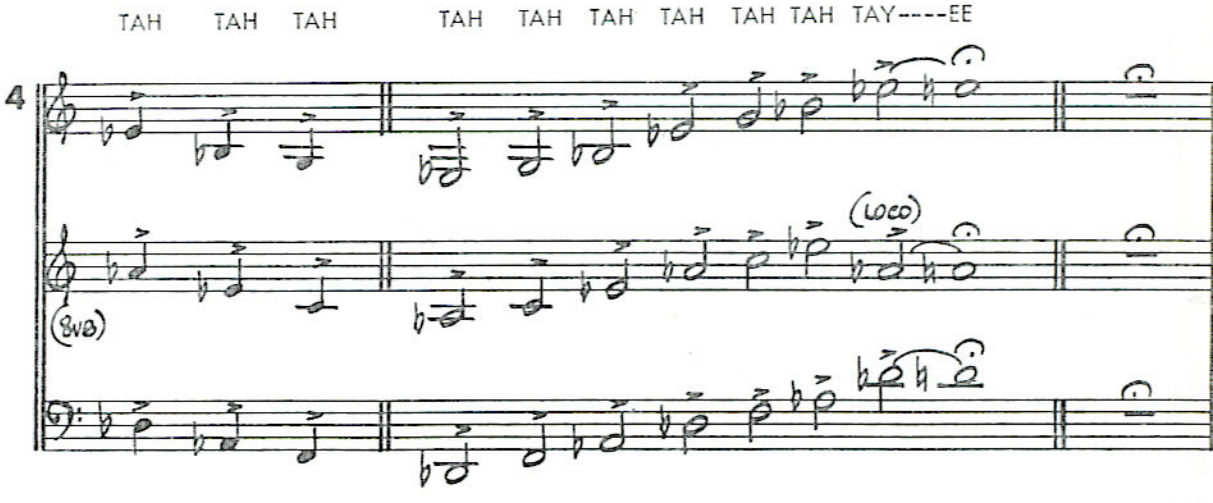
1. PRECEDE THIS LESSON WITH WARMUP A.
2. CONCENTRATE ON:
   A. A STEADY STREAM OF AIR.
   B. THINKING OF SLURRING EXERCISE AND ADD TONGUE.
   C. RELAX.

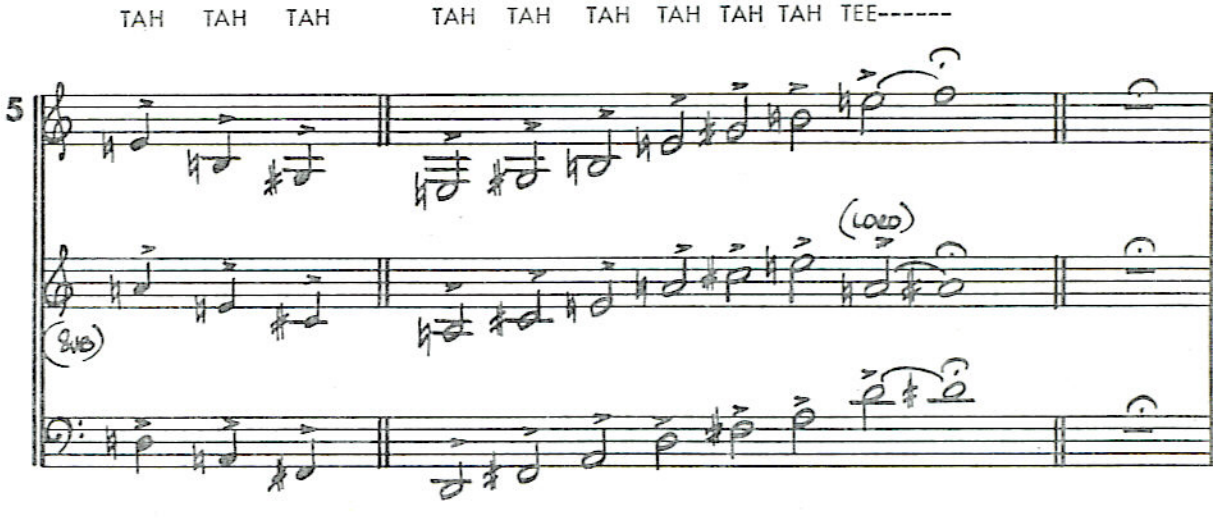
(REFER TO TEACHING AID 11)



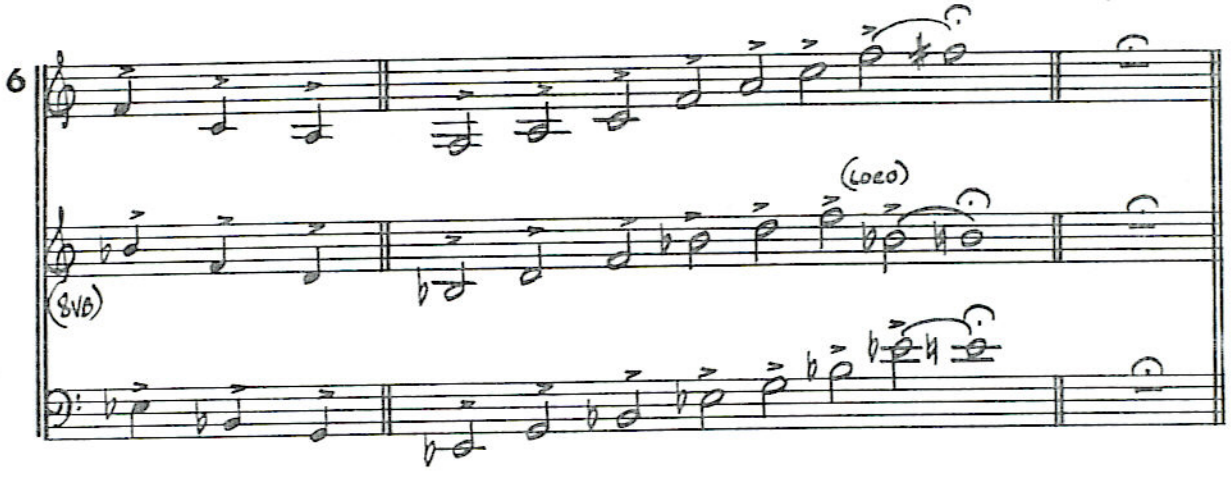



TAH TAH TAH TAH TAH TAH TAH TAH TAH TAY-------
3
(8VB)
(LOCO)

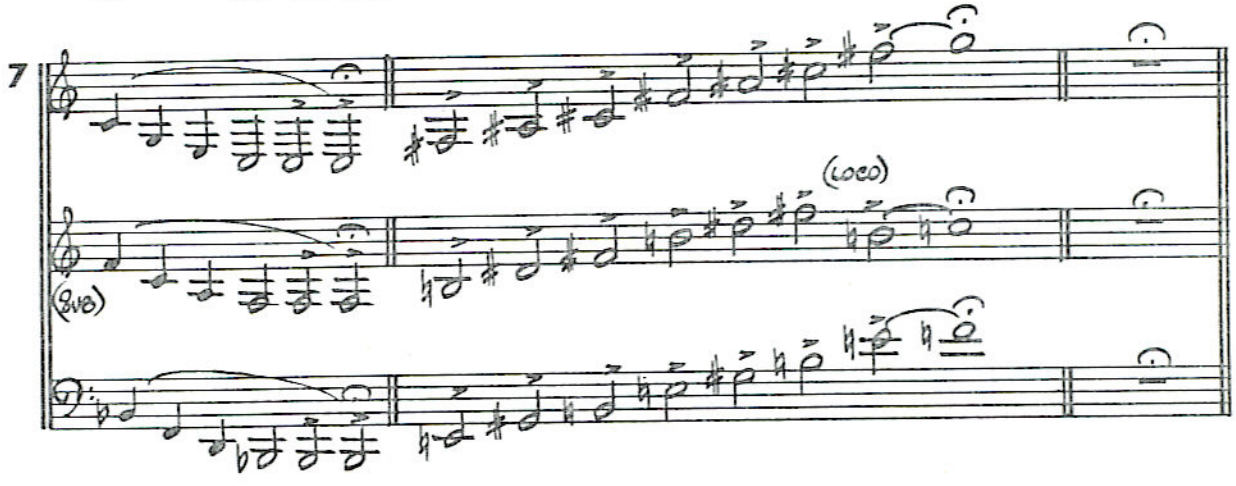

TAH TAH TAH TAH TAH TAH TAH TAH TAH TAY----EE
4
(8VB)
(LOCO)


TAH TAH TAH TAH TAH TAH TAH TAH TAH TEE------
5
(8VB)
(LOCO)

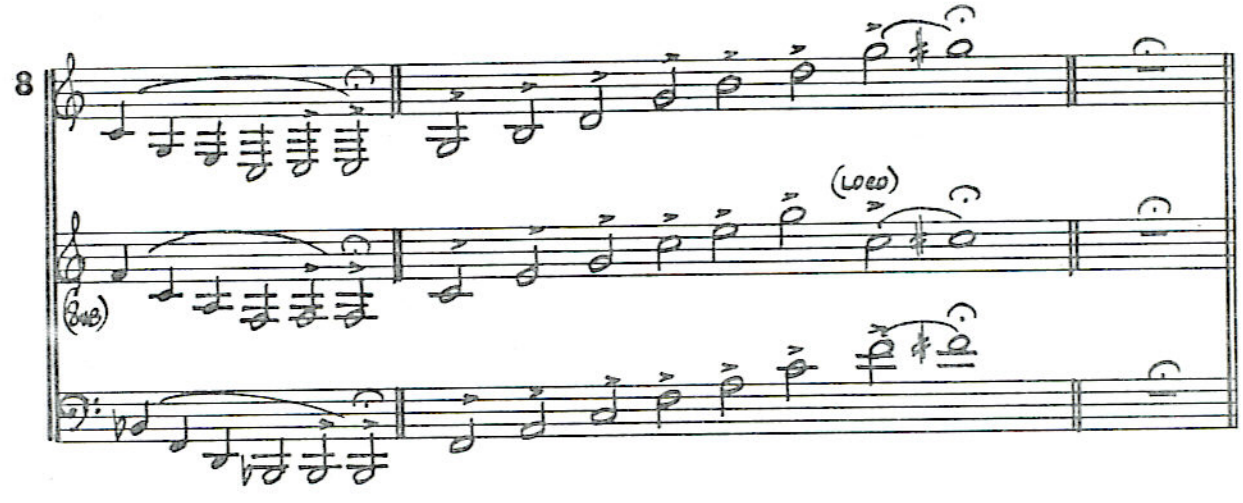
TAH TAH TAH TAH TAH TAH TAH TAH TAH TEE------



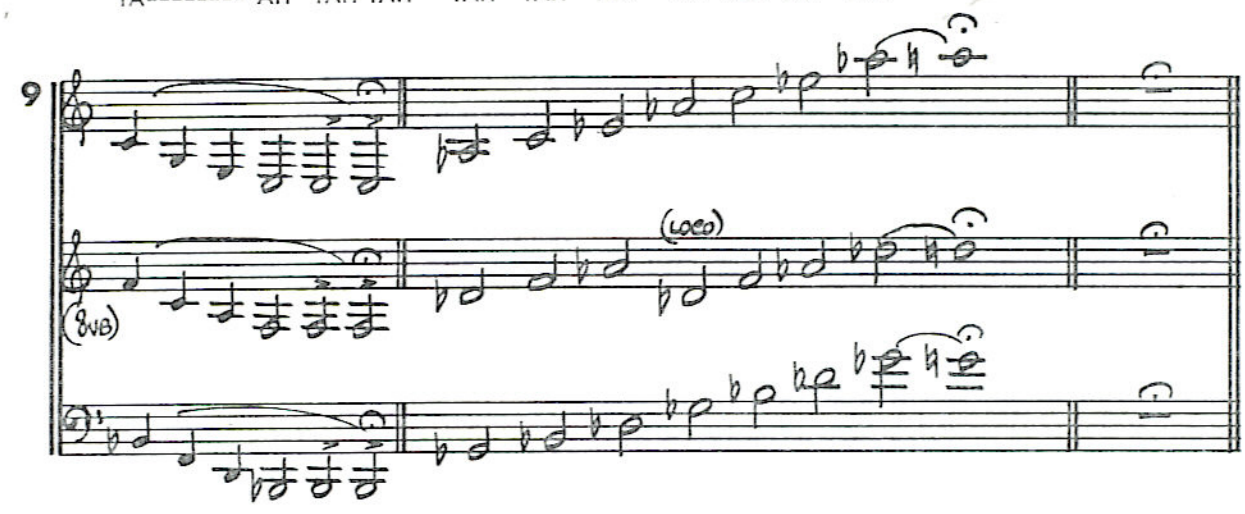
TA---------AH TAH TAH TAH TAH TAH TAH TAH TAY TEE------



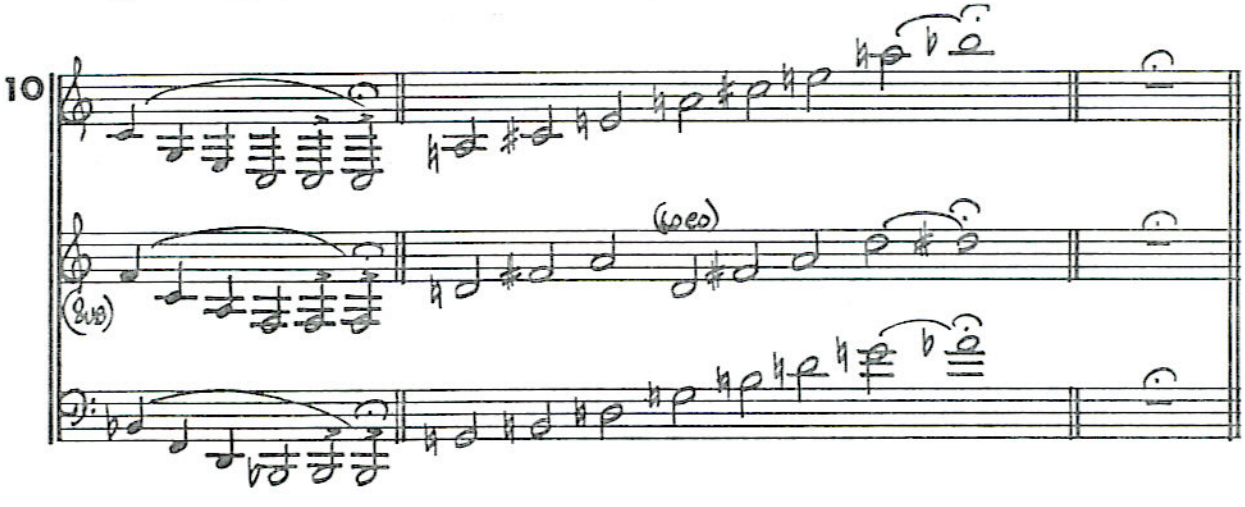
TA----------AH TAH TAH TAH TAH TAH TAH TAH TAY TEE--------



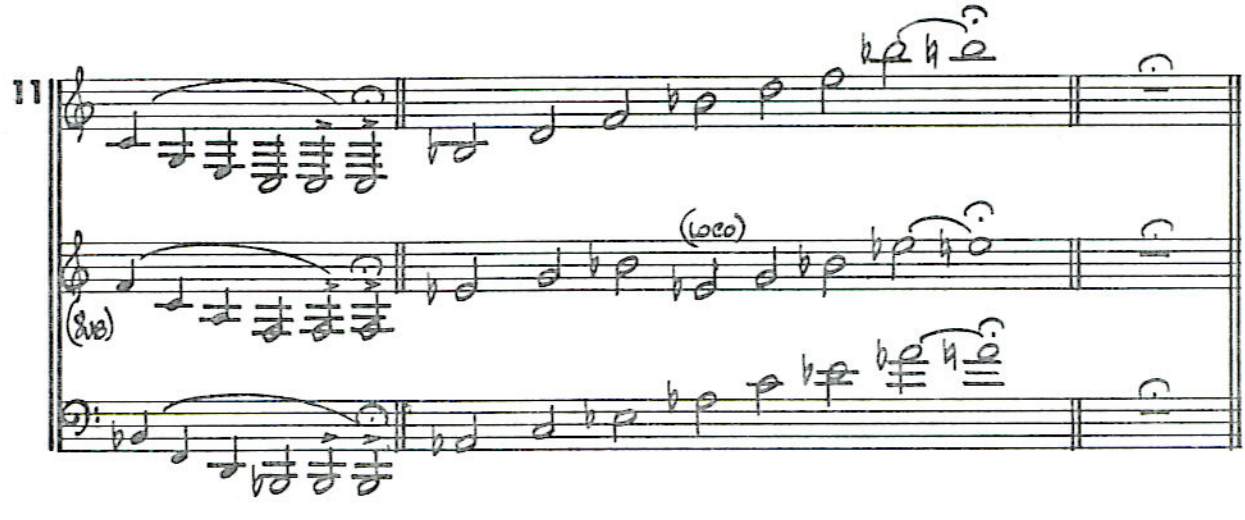
TA---------AH TAH TAH TAH TAH TAH TAH TAH TAY TEE--------



TA--------AH TAH TAH TAH TAH TAH TAH TAY TEE TEE-----

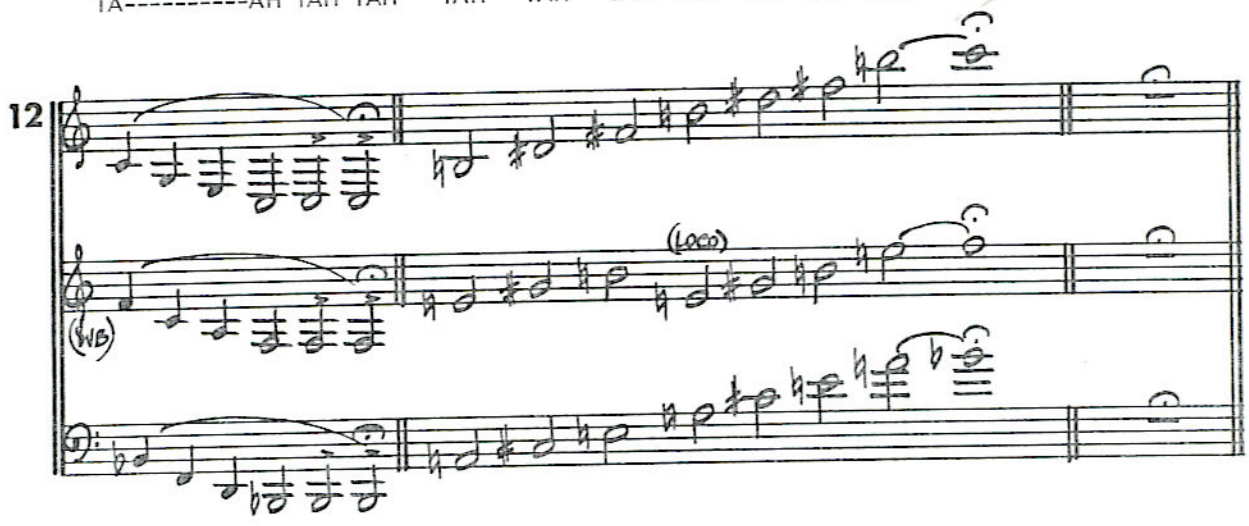


TA---------AH TAH TAH TAH TAH TAH TAH TAY TEE TEE---ICH



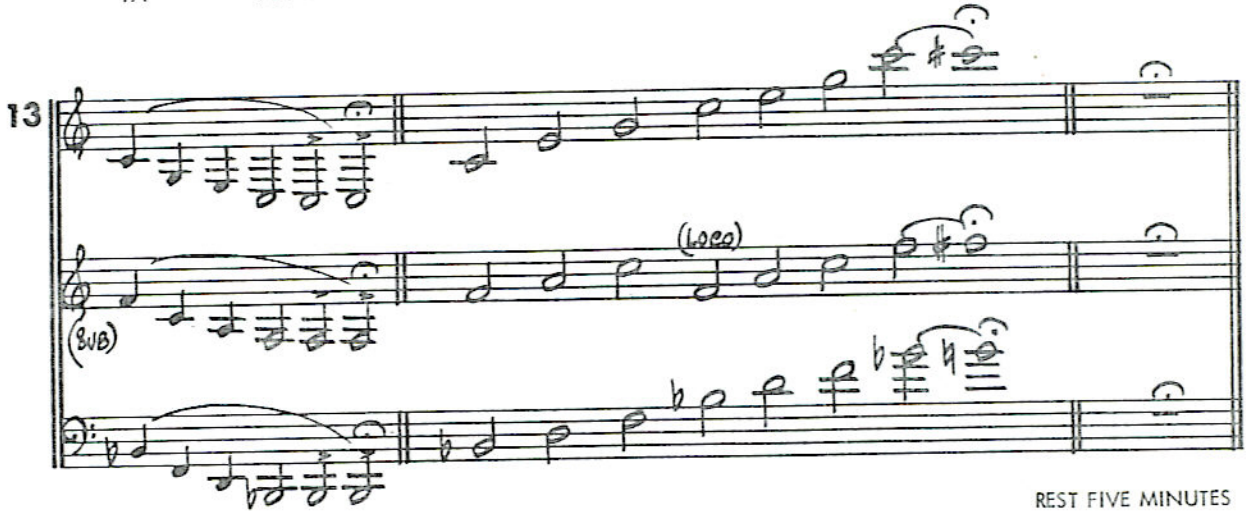
TA----------AH TAH TAH TAH TAH TAH TAH TAY TEE TICH------

12



TA----------AH TAH TAH TAH TAH TAH TAH TEE TEE TICH------

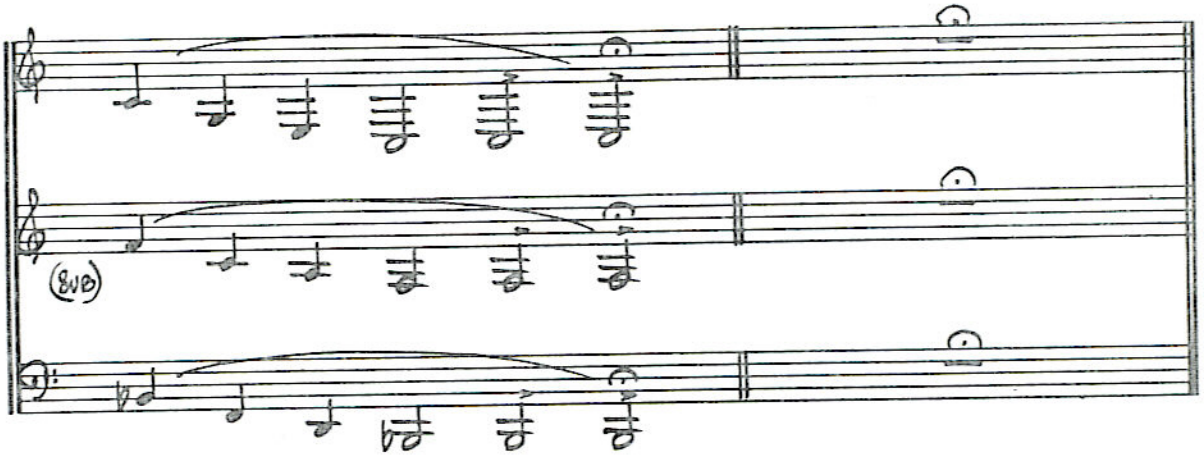
13



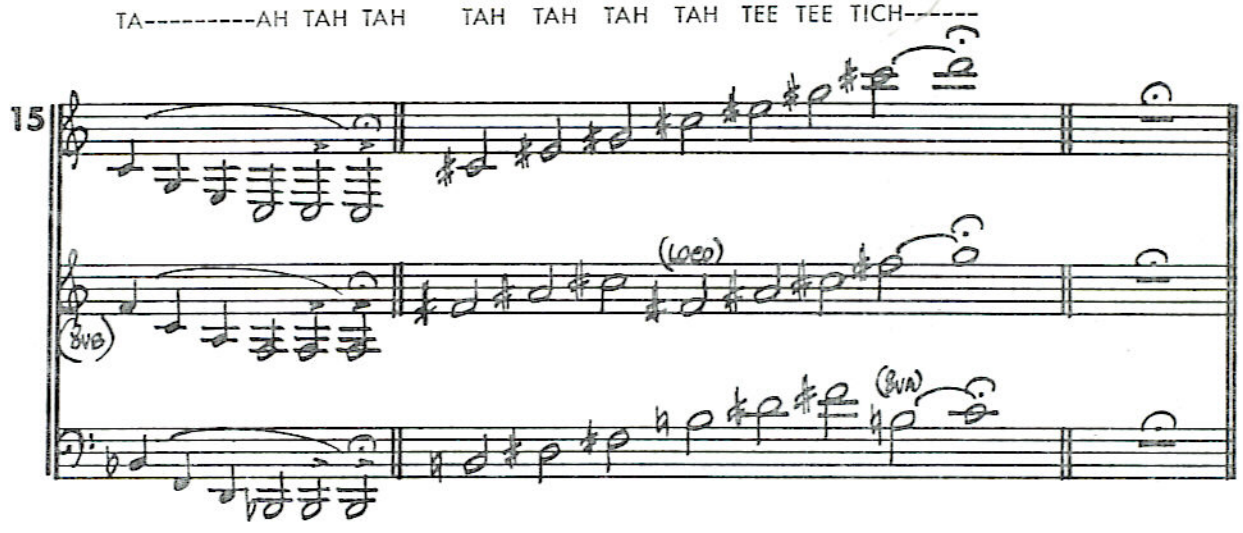
REST FIVE MINUTES

TA----------AH TAH TAH

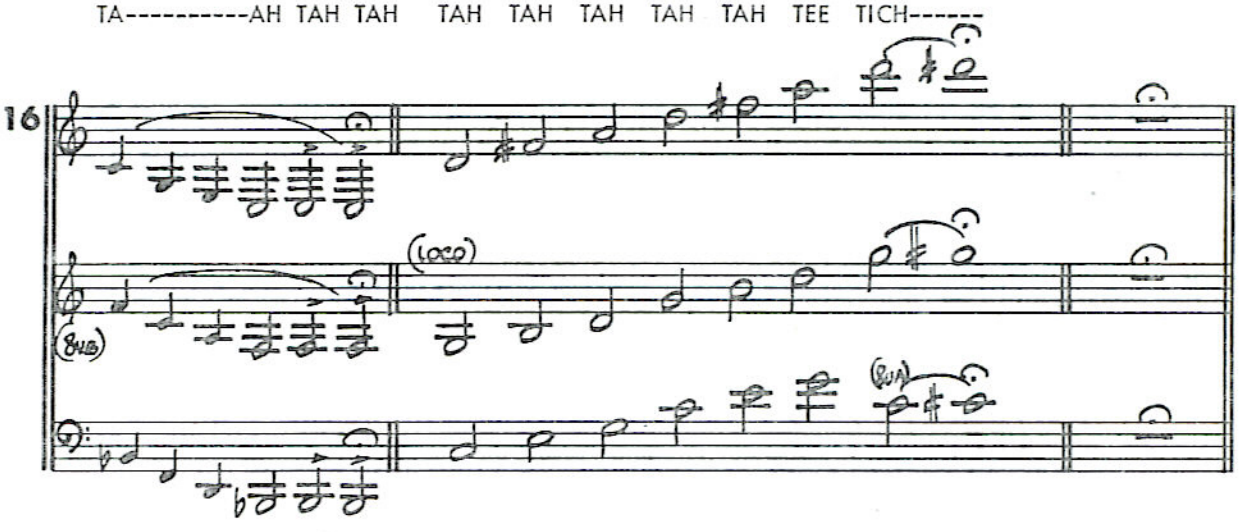
14



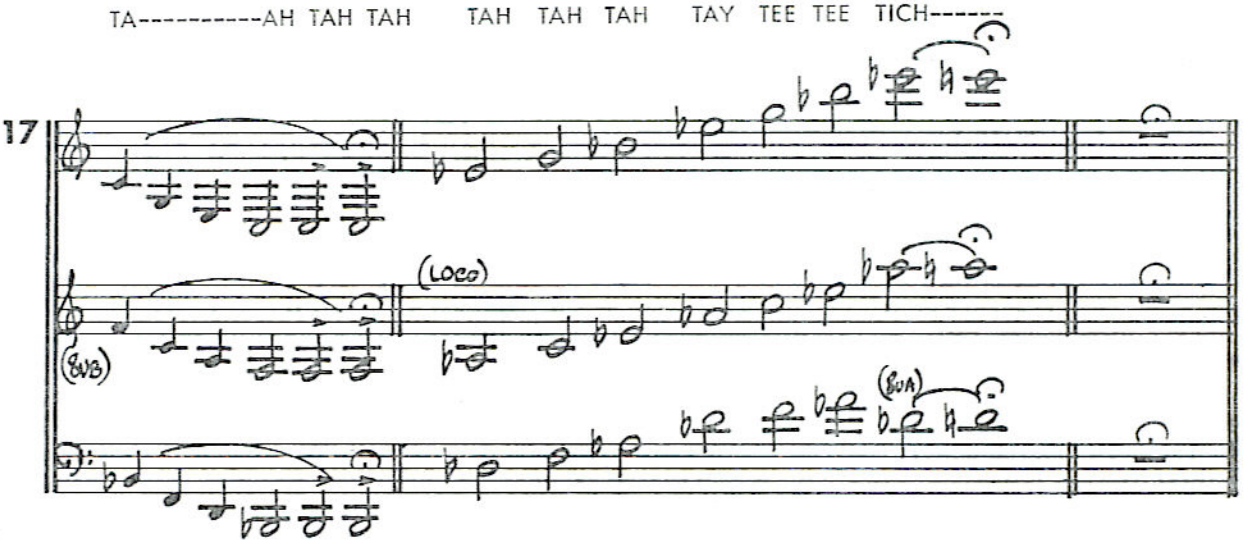
TA----------AH TAH TAH TAH TAH TAH TAH TEE TEE TICH------



TA----------AH TAH TAH TAH TAH TAH TAH TAH TEE TICH------

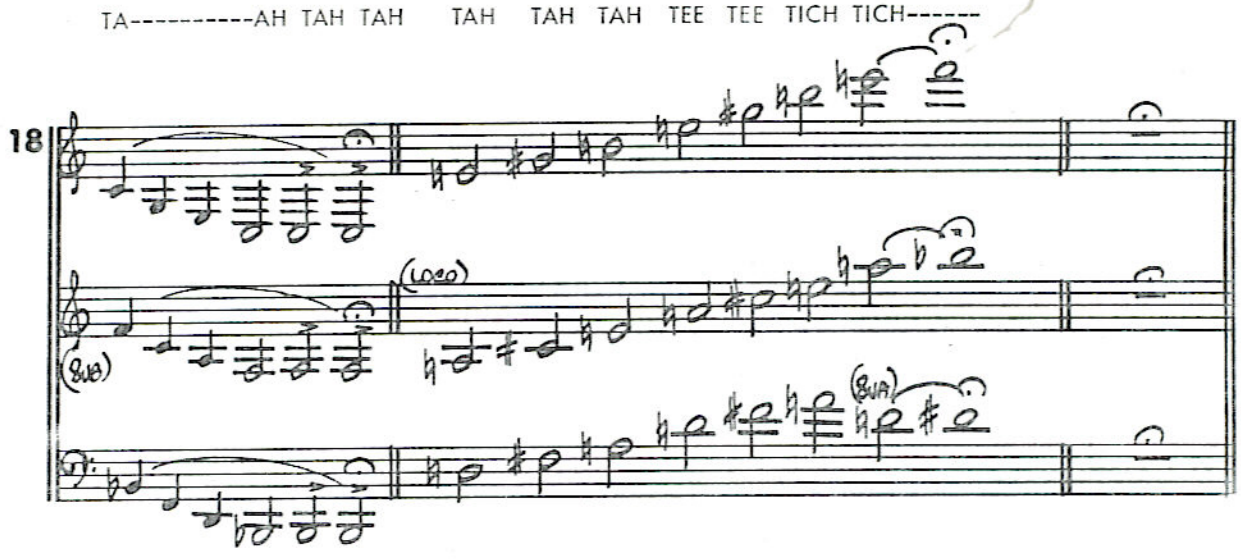


TA----------AH TAH TAH TAH TAH TAH TAY TEE TEE TICH------



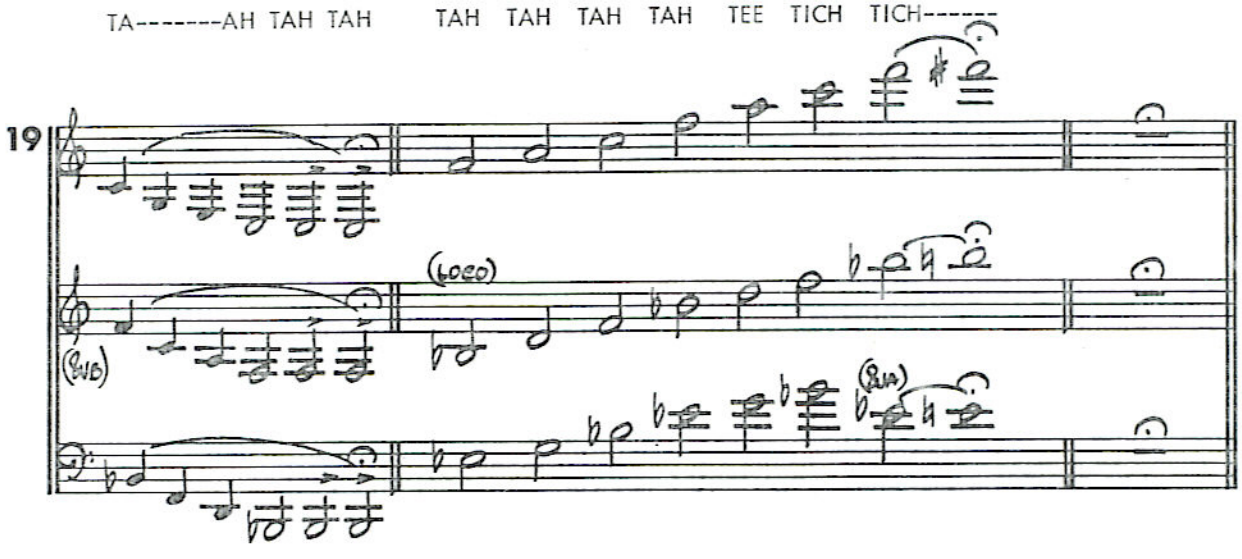
TA----------AH TAH TAH TAH TAH TAH TEE TEE TICH TICH------

18



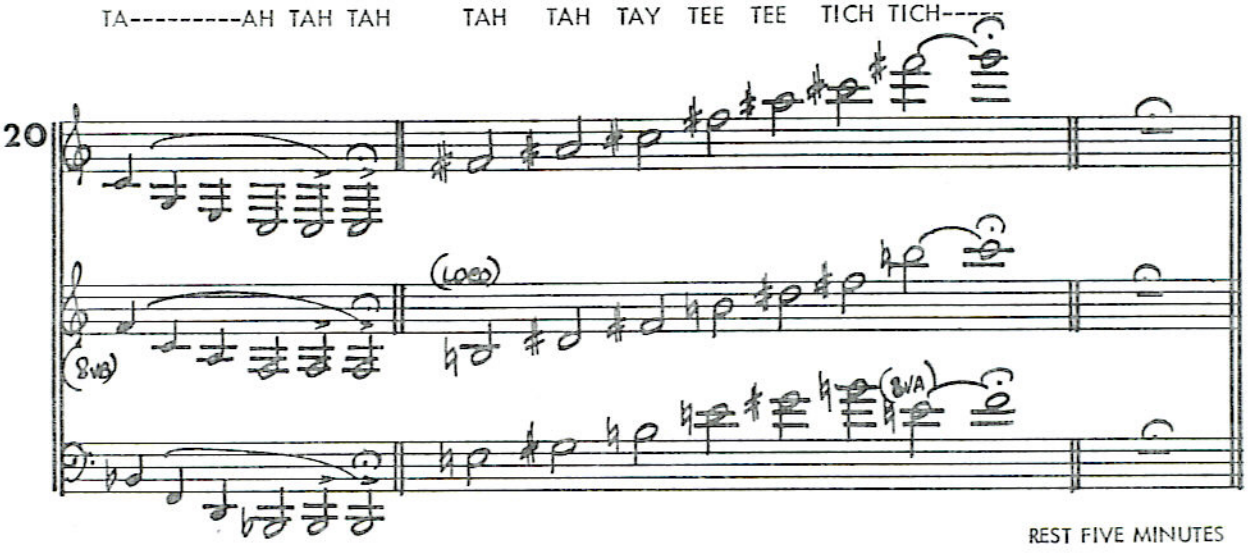
TA-------AH TAH TAH TAH TAH TAH TAH TEE TICH TICH-------

19



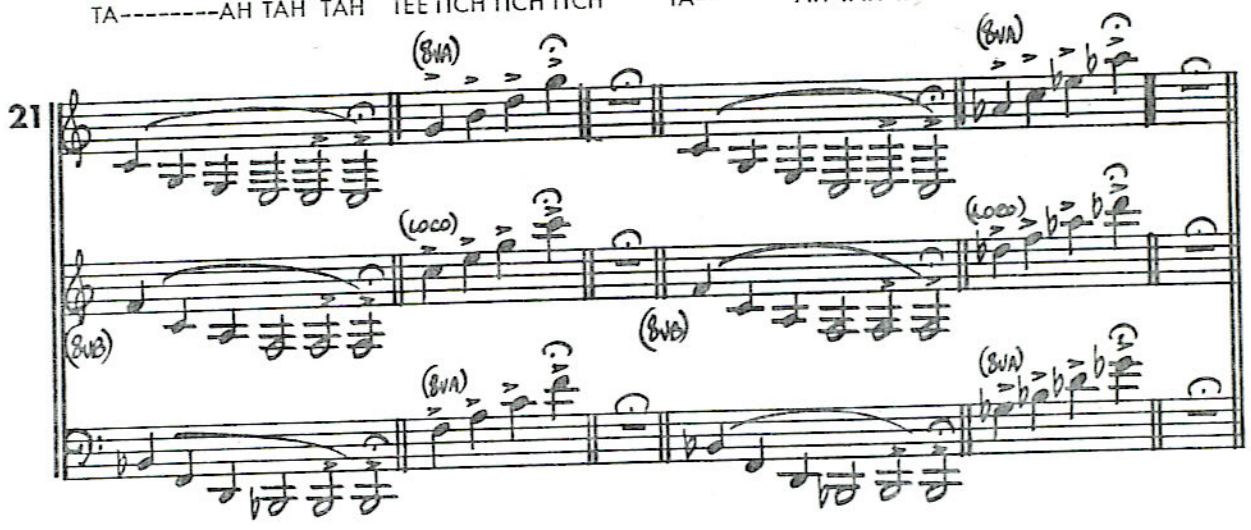
TA---------AH TAH TAH TAH TAH TAY TEE TEE TICH TICH-----

20

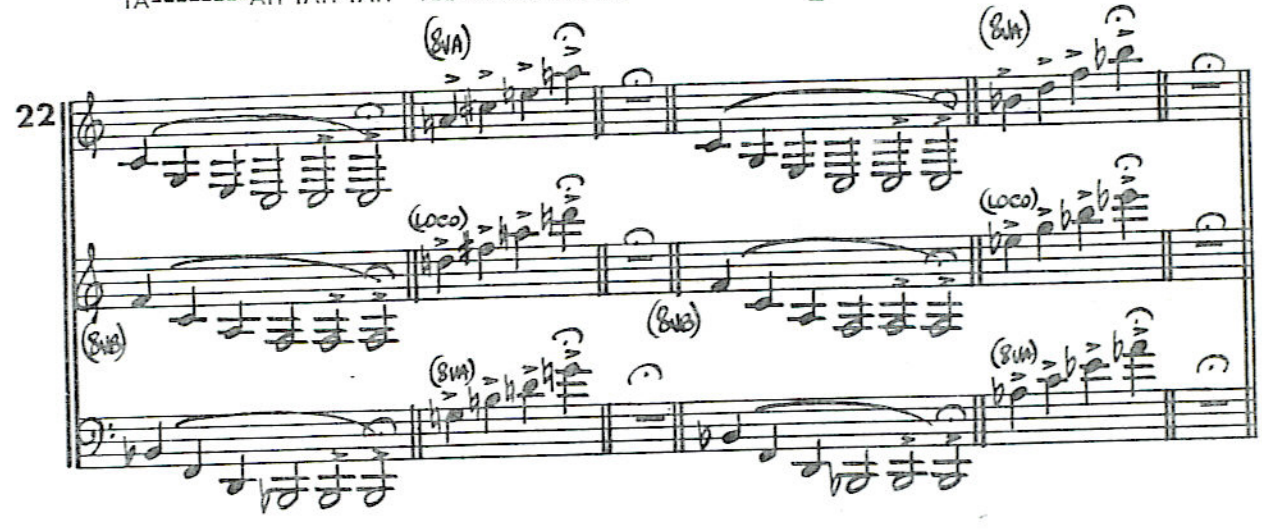


REST FIVE MINUTES

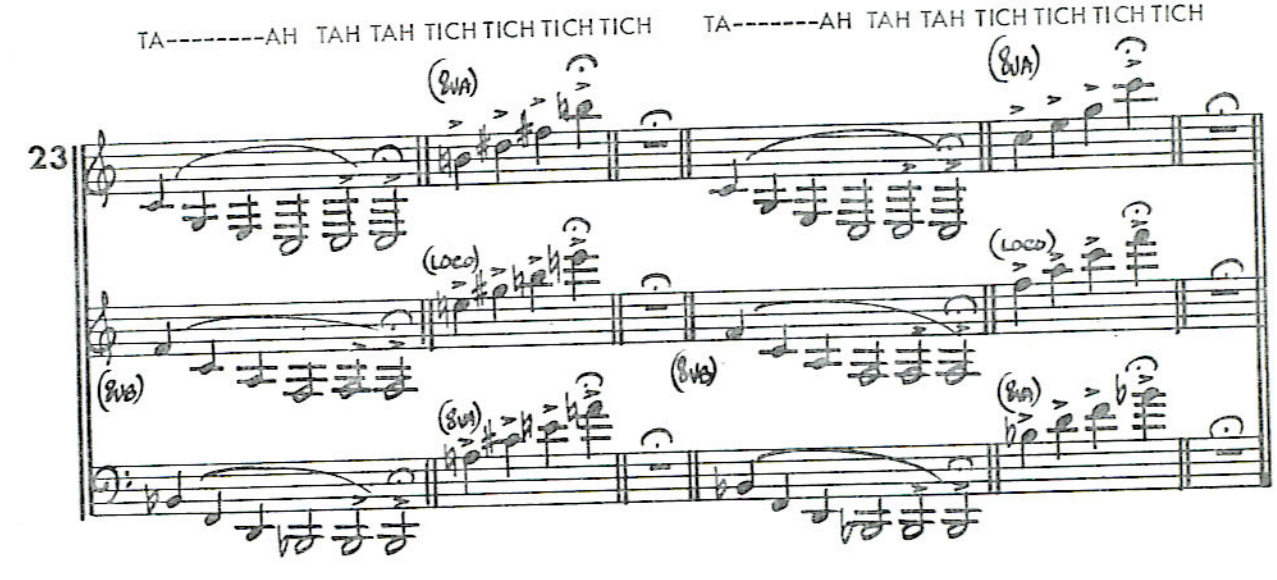
TA--------AH TAH TAH TEE TICH TICH TICH TA--------AH TAH TAH TEE TICH TICH TICH



TA--------AH TAH TAH TEE TICH TICH TICH TA--------_AH TAH TAH TEE TICH TICH TICH



TA--------AH TAH TAH TICH TICH TICH TICH TA--------AH TAH TAH TICH TICH TICH TICH



7/25/81

LESSON IV

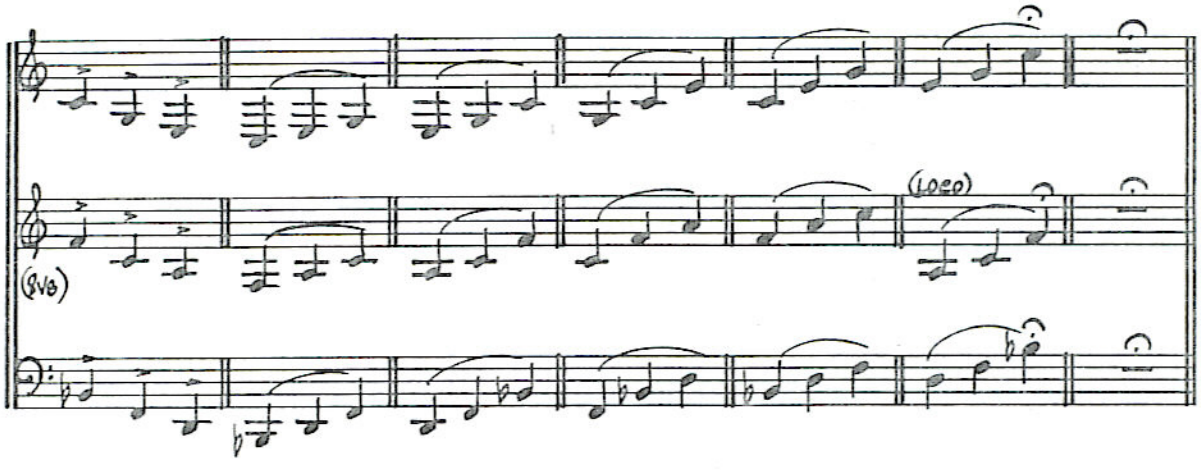
EXTREME REGISTERS

1. PRECEDE THIS LESSON WITH WARMUP B.
2. ALTERNATE THE SLUR AND TONGUE FROM DAY TO DAY.
3. THE SLUR IS USUALLY THE EASIER WAY TO PLAY THE TOP NOTES AND PEDAL REGISTER.
4. MAKE A CONSTANT EFFORT TO INCREASE YOUR RANGE EACH DAY.
5. DON'T BE DISCOURAGED ABOUT A SMALL SOUND IN THE UPPER REGISTER AT FIRST. SEE MAGGIO QUOTE.

(REFER TO TEACHING AID 9)

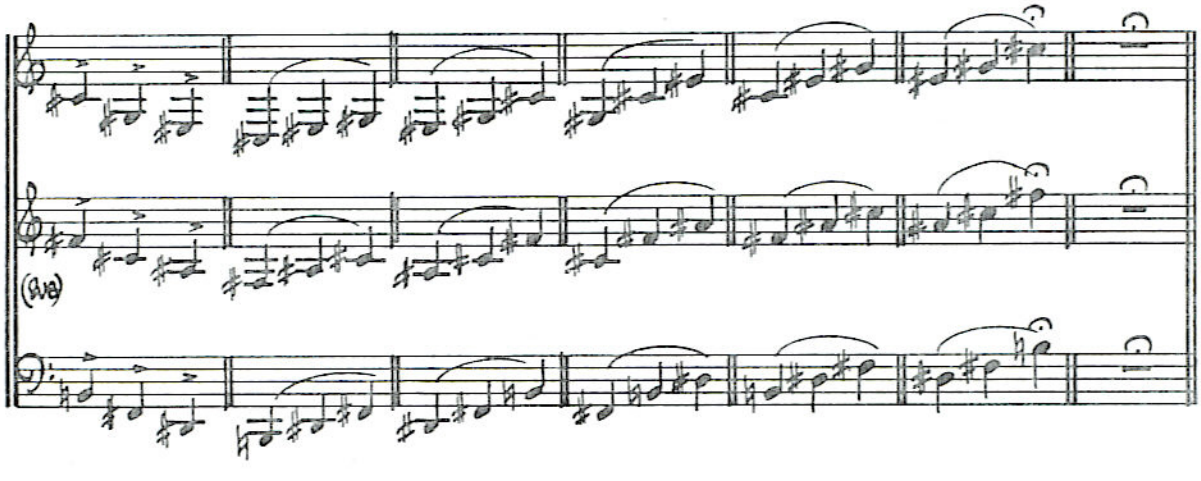
TAH TAH TAH TA------AH TA-------AH TA------ AH TA-----AH TA------AH

1

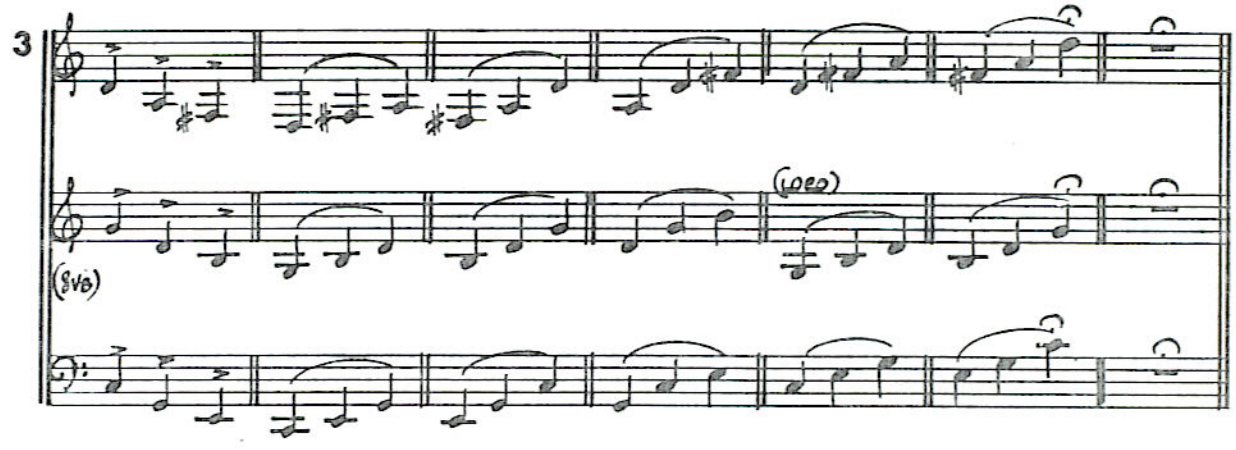


TAH TAH TAH TA-------AH TA-------AH TA-------AH TA-----AH TA------AYE

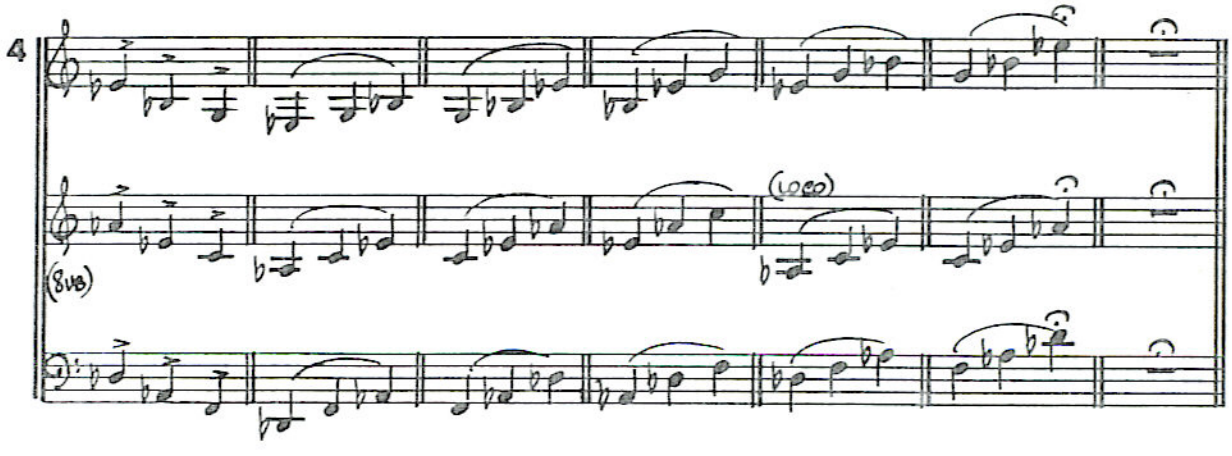
2



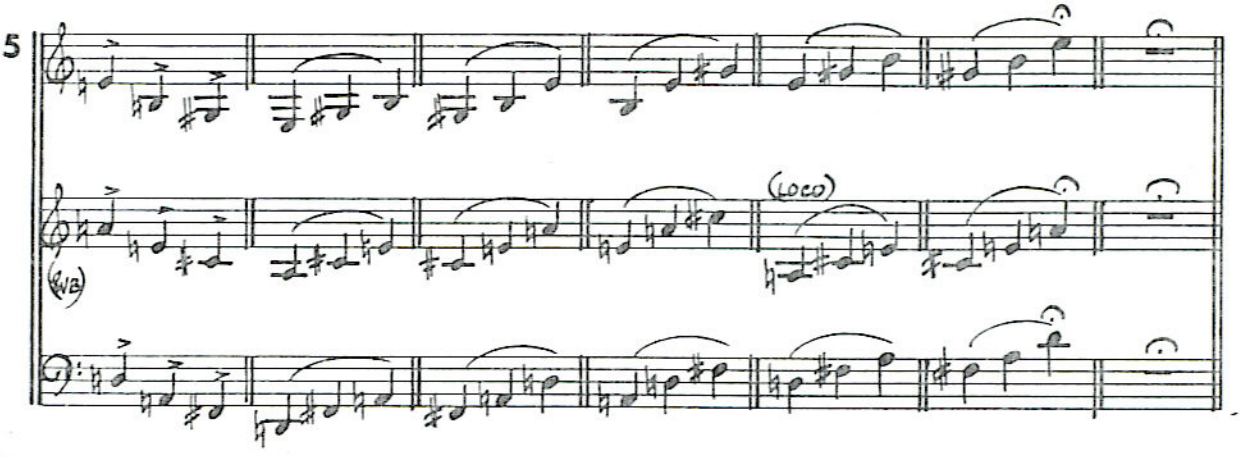
TAH TAH TAH TA-------AH TA------AH TA-----AH TA------AH TA-----AYE

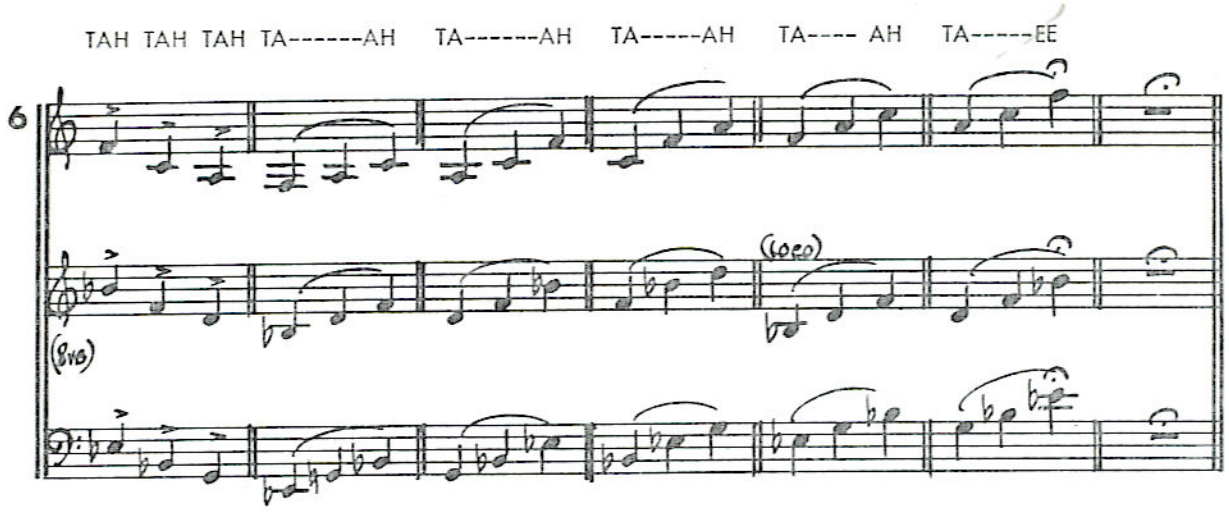


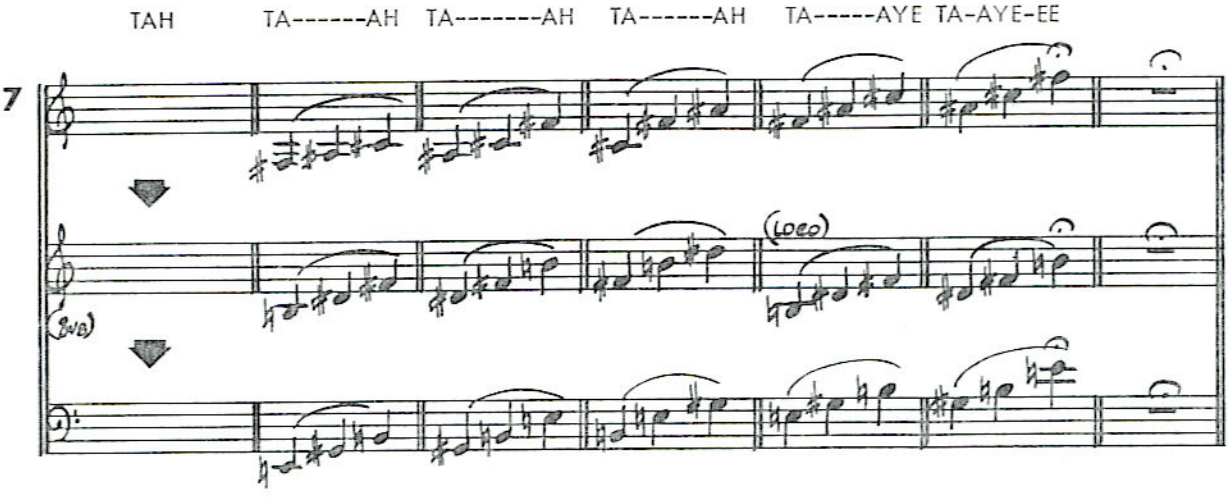
TAH TAH TAH TA-------AH TA-------AH TA-----AH TA------AH TA-----AYE

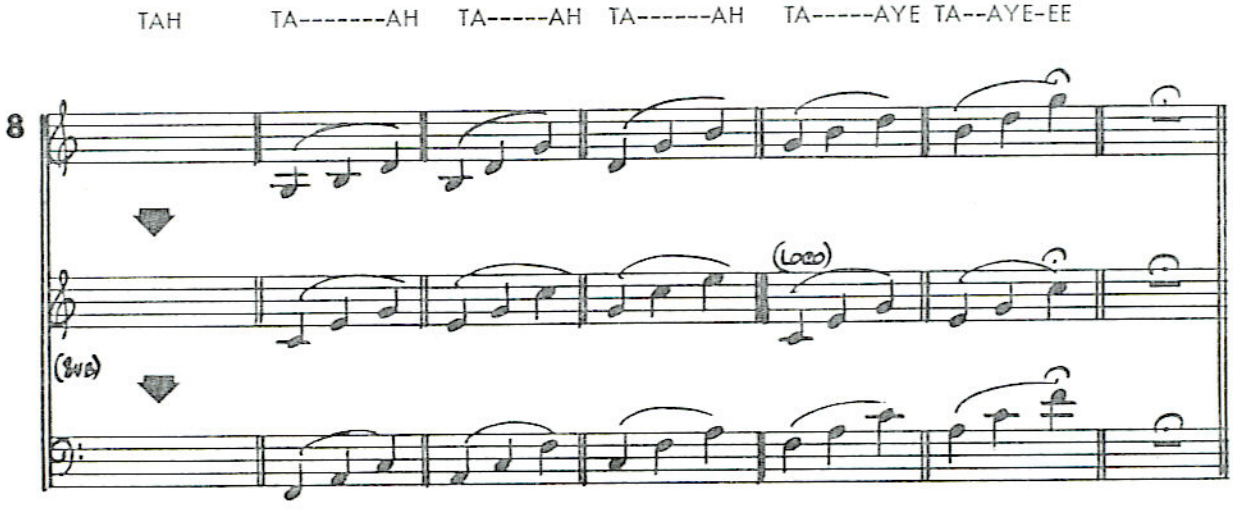


TAH TAH TAH TA------AH TA------AH TA------AH TA-----AH TA-----EE



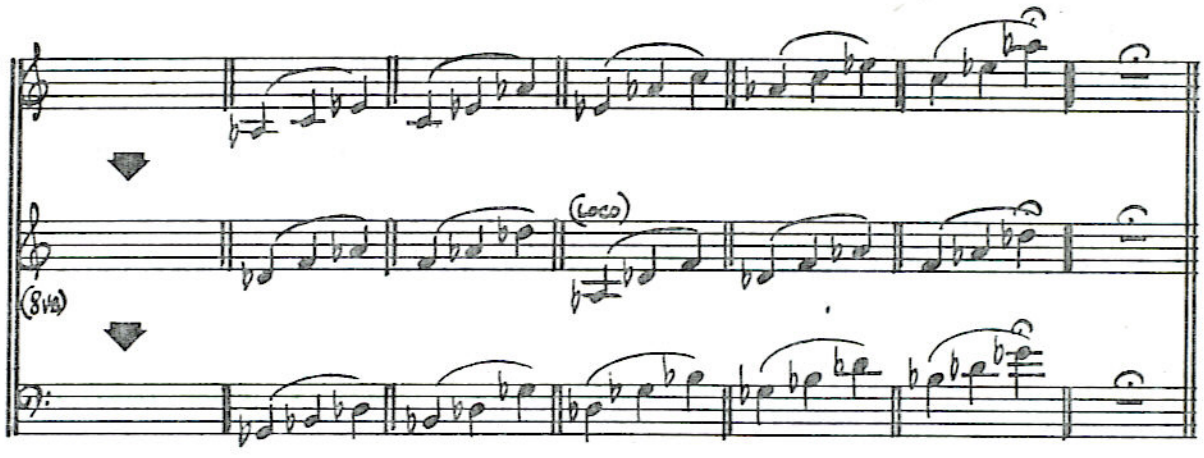

TAH TAH TAH TA------AH TA------AH TA-----AH TA---- AH TA-----EE
6
(8va)
(loco)


TAH TA------AH TA-------AH TA------AH TA-----AYE TA-AYE-EE
7
(8va)
(loco)


TAH TA-------AH TA-----AH TA------AH TA-----AYE TA--AYE-EE
8
(8va)
(loco)

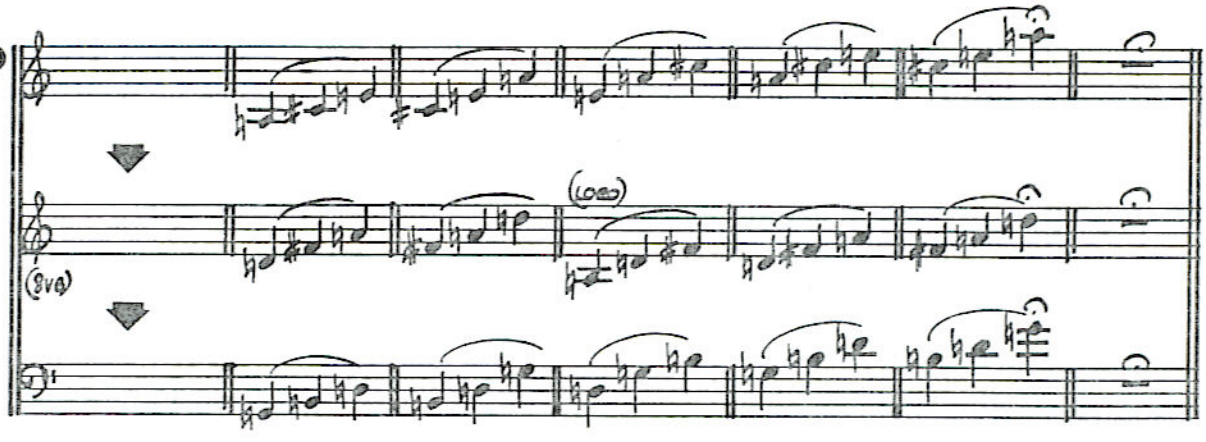
TAH TA------AH TA-----AH TA-----AH TA------AYE TA AYE EE

9



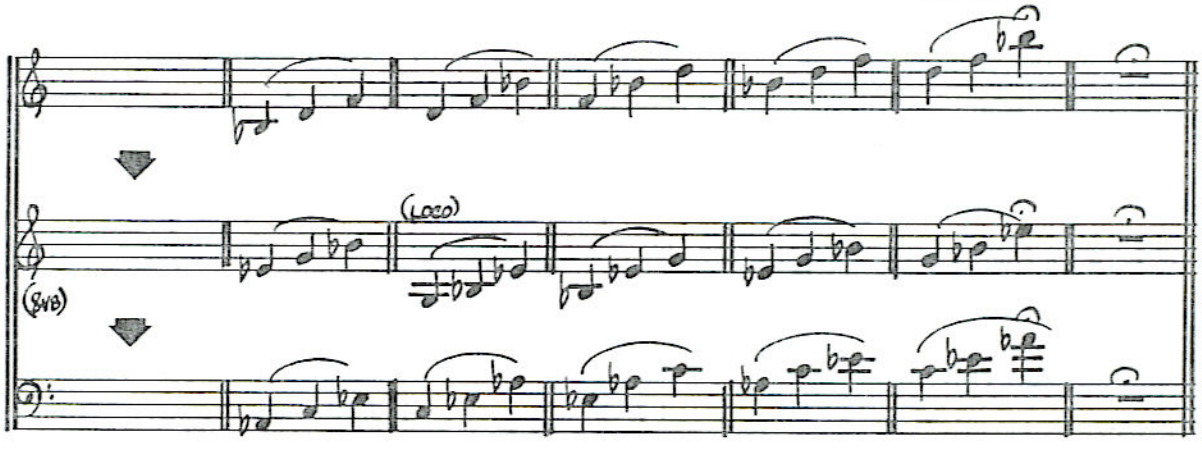
TAH TA-------AH TA------AH TA-----AYE TA AYE EE TAY EE-----

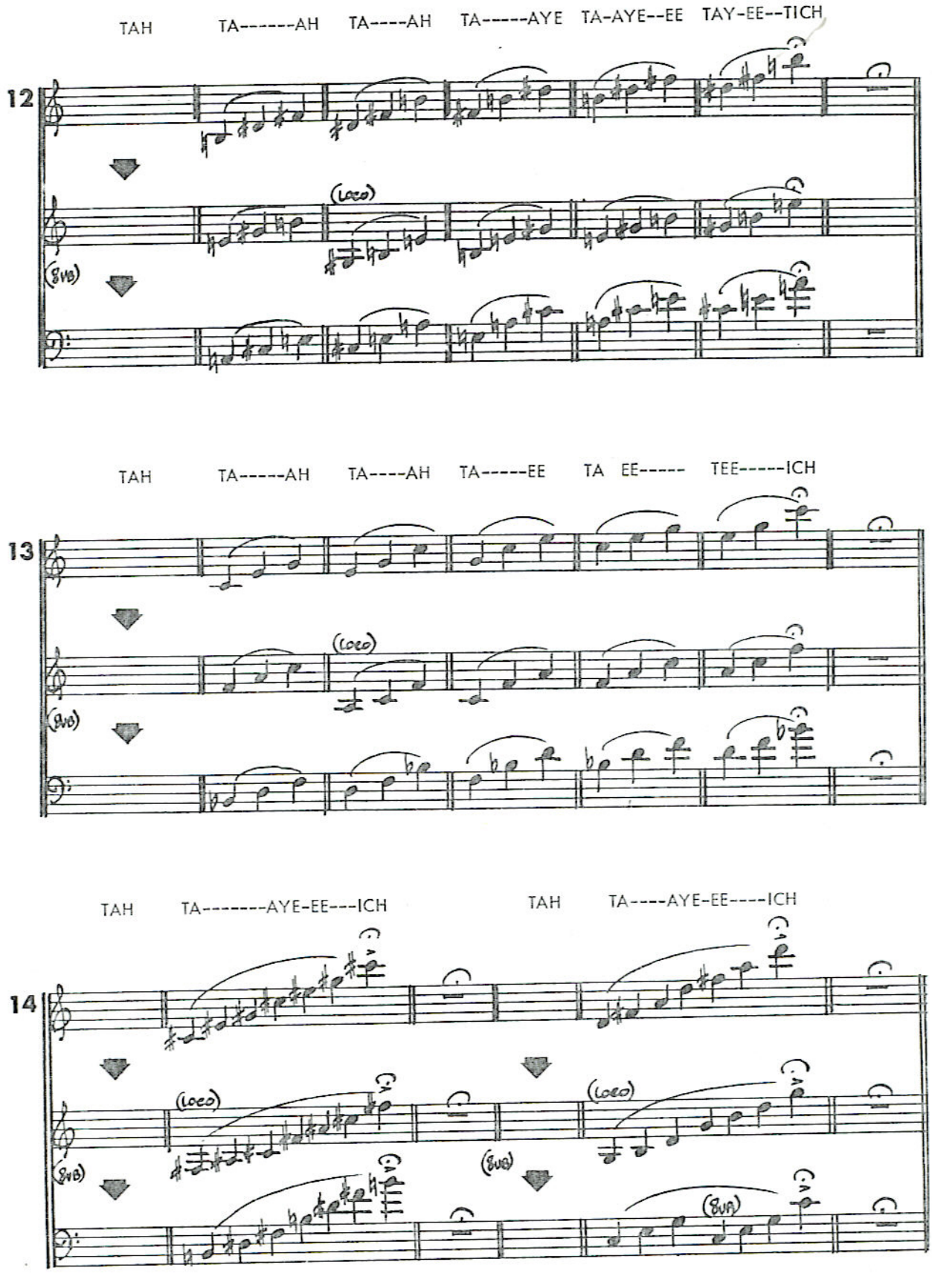
10

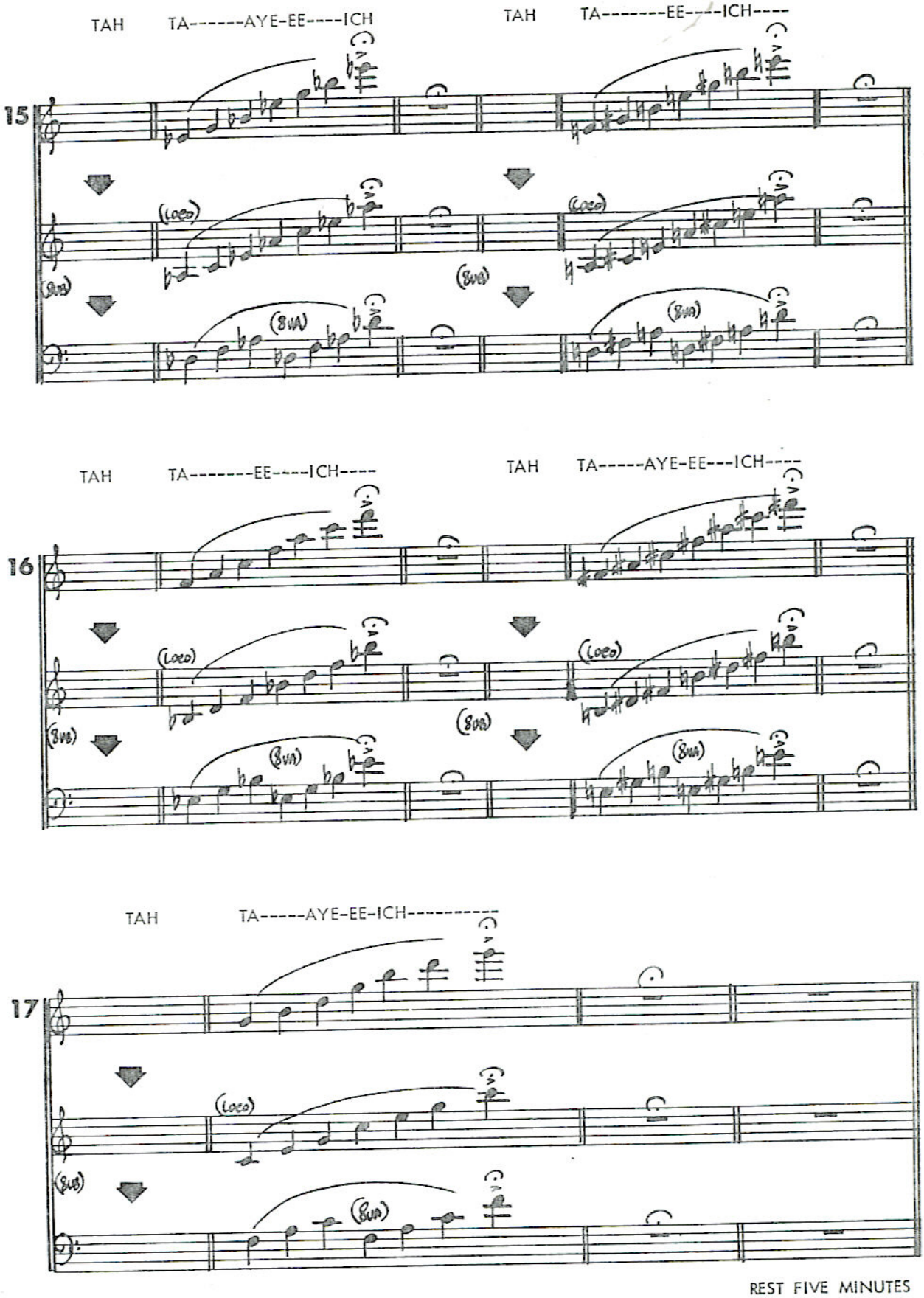


TAH TA------AH TA-----AH TA-----AYE TA--AYE-EE TAY EE----

11

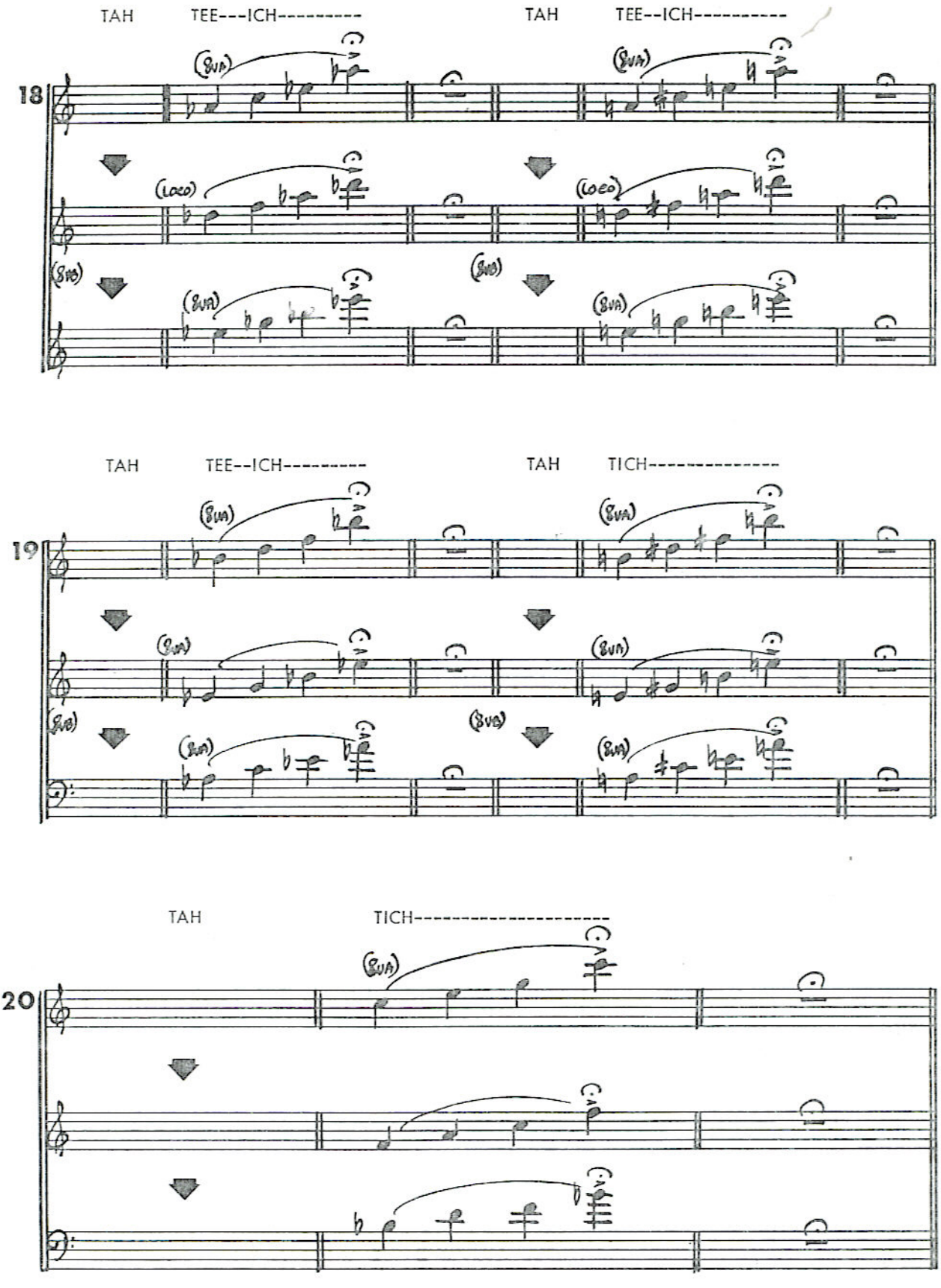



TAH TA------AH TA----AH TA-----AYE TA-AYE--EE TAY-EE--TICH
12
(loco)
(8va)
TAH TA-----AH TA----AH TA-----EE TA EE----- TEE-----ICH
13
(loco)
(8va)
TAH TA-------AYE-EE---ICH TAH TA----AYE-EE----ICH
14
(loco)
(loco)
(8va)
(8va)
(8va)



REST FIVE MINUTES

LESSON IV


TAH
TEE---ICH---------
TAH
TEE--ICH----------
18
(8va)
(loco)
(8va)
TAH
TEE--ICH---------
TAH
TICH----------
19
(8va)
(8va)
TAH
TICH----------
20
(8va)

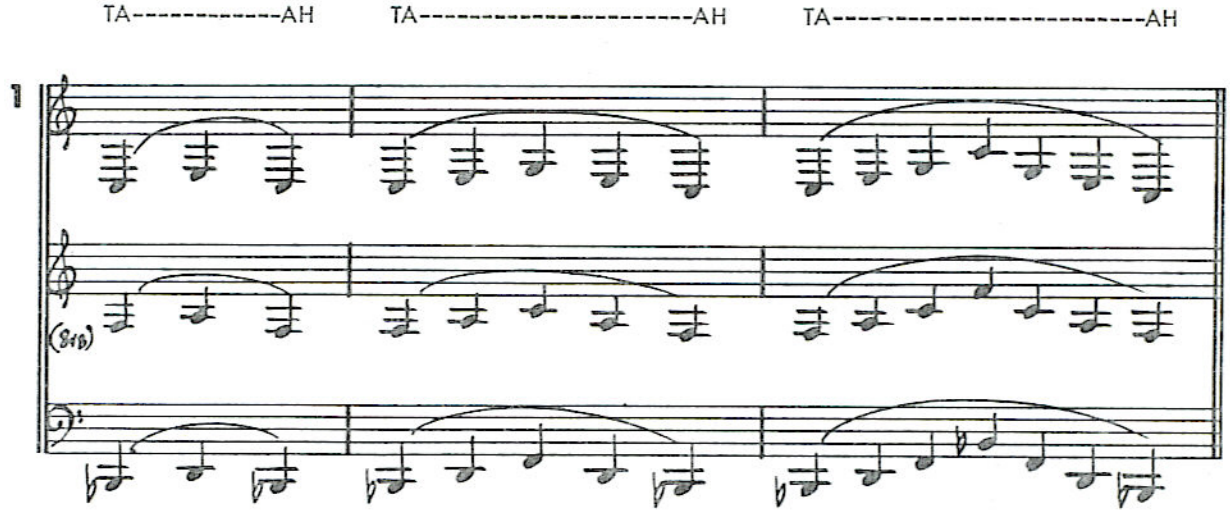
8/26/81

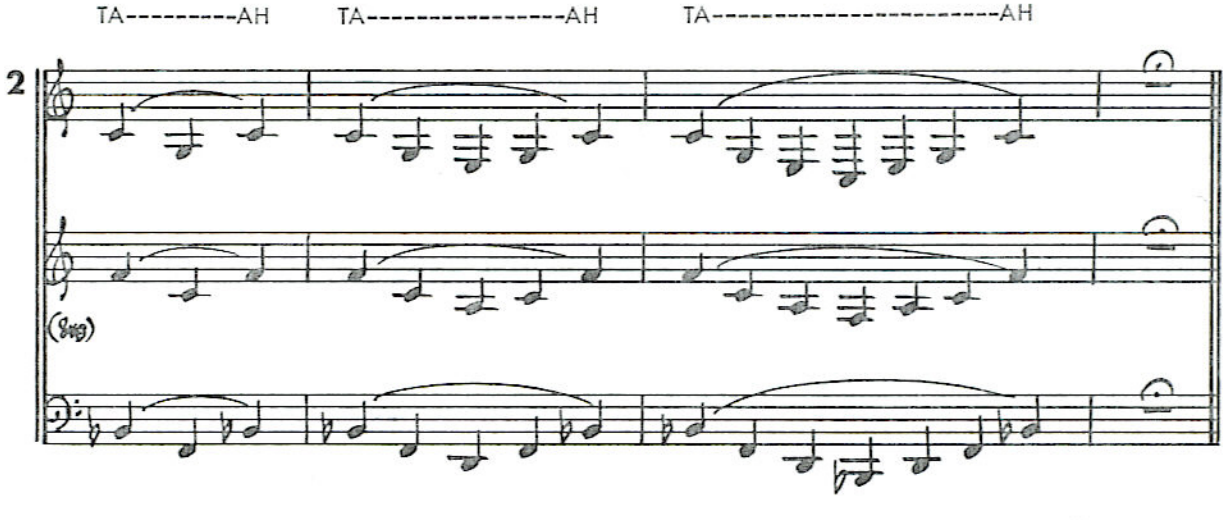
LESSON V

ENDURANCE

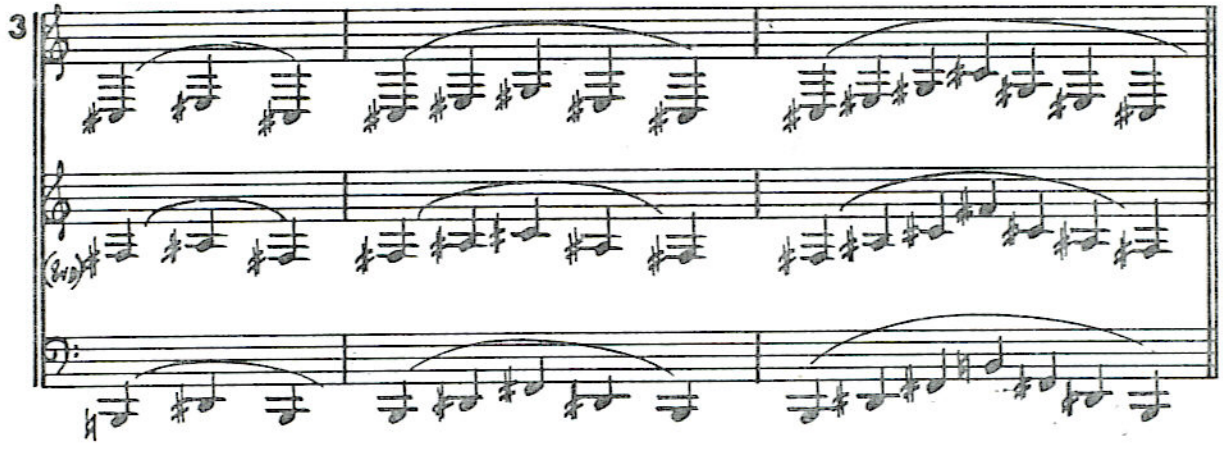
1. PRECEDE THIS LESSON WITH WARMUP A.
2. PLAY THIS EXERCISE IN A VERY AGGRESSIVE FASHION.
3. REST BRIEFLY.
4. APPLY ALL OF THE PRINCIPLES USED IN THE PREVIOUS FOUR LESSONS.
5. DON'T OVER BLOW.
6. OBSERVE - AIR - RELAX - SYLLABLES.

(REFER TO TEACHING AIDS WITH ANY QUESTIONS)

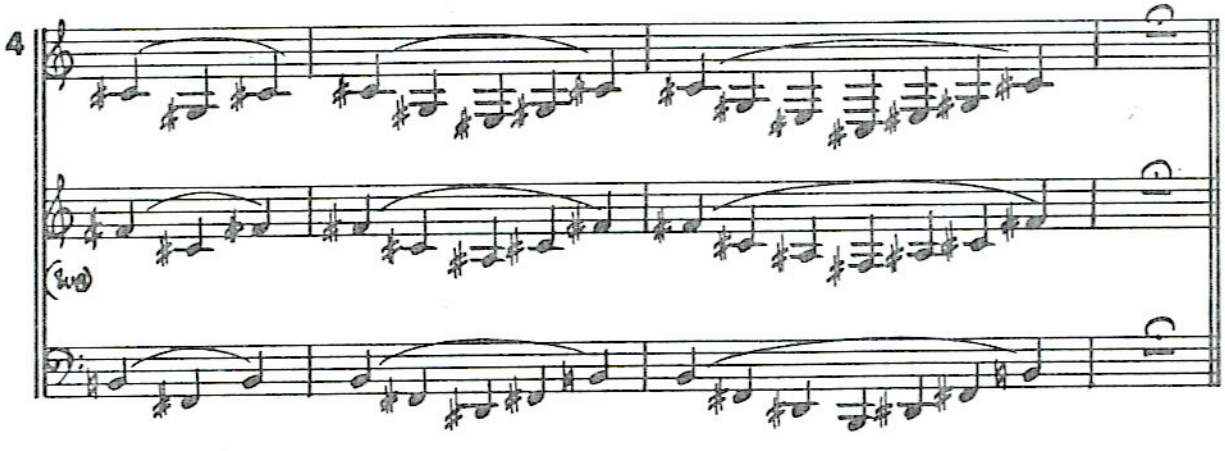




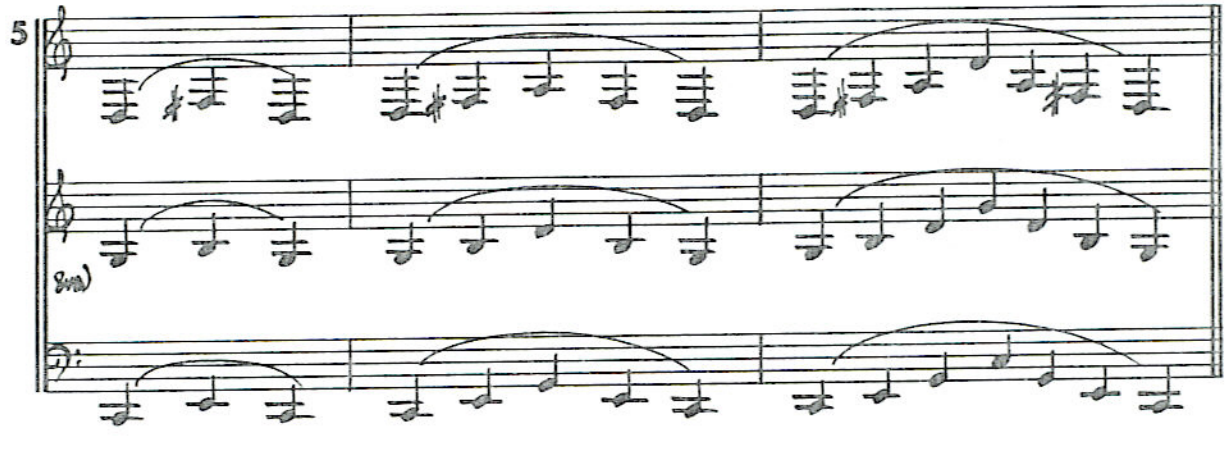
TA----------AH TA----------AH TA----------AH



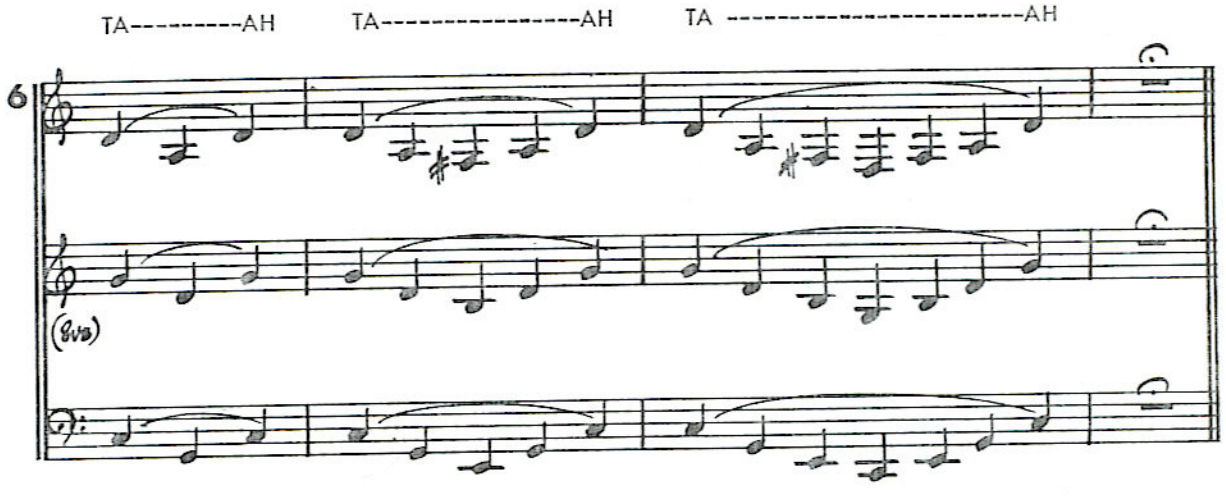
TA---------AH TA----------AH TA----------AH

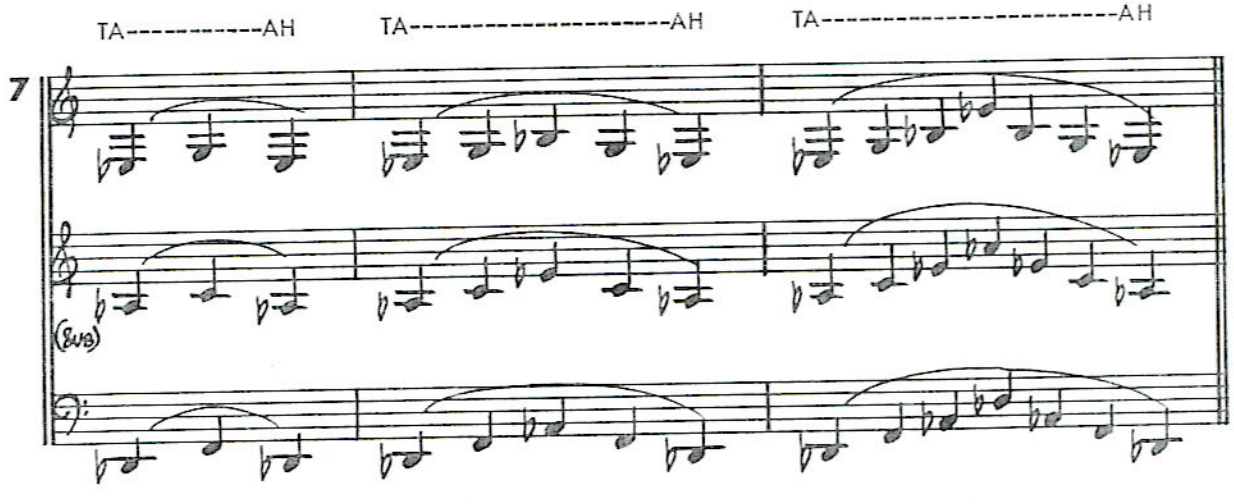


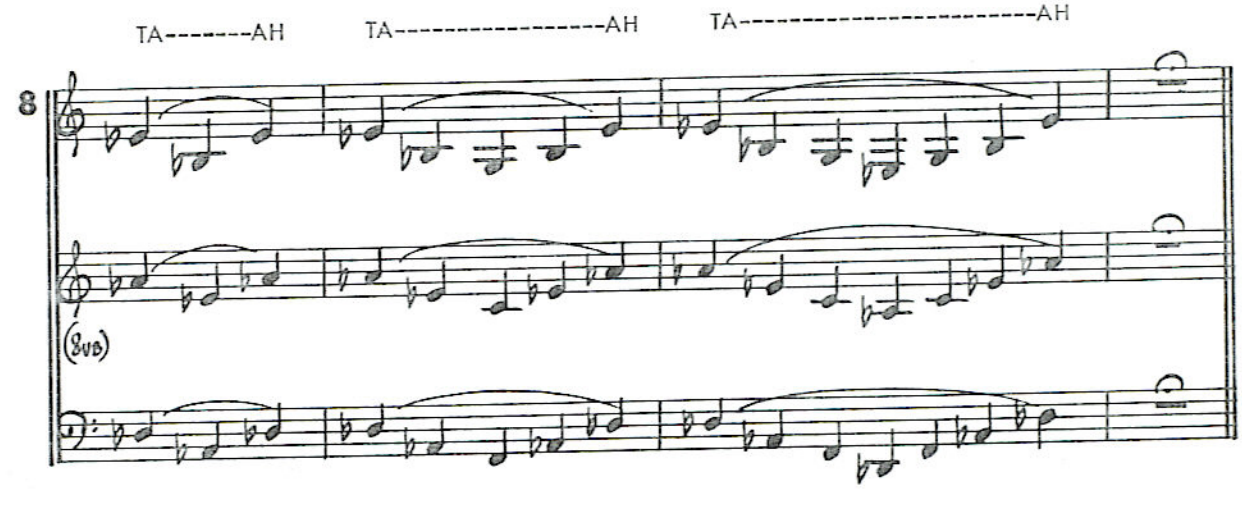
TA----------AH TA----------AH TA----------AH

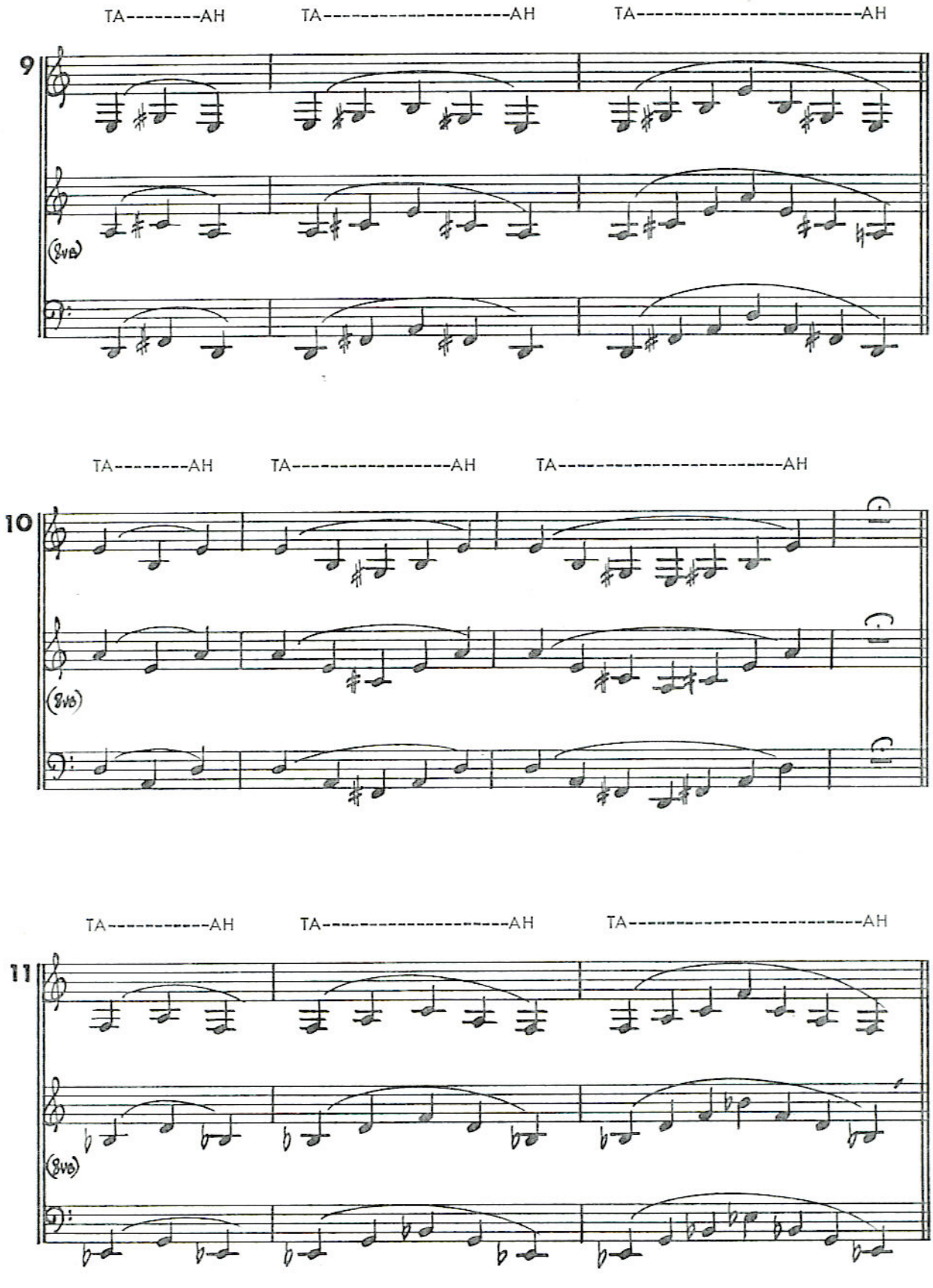


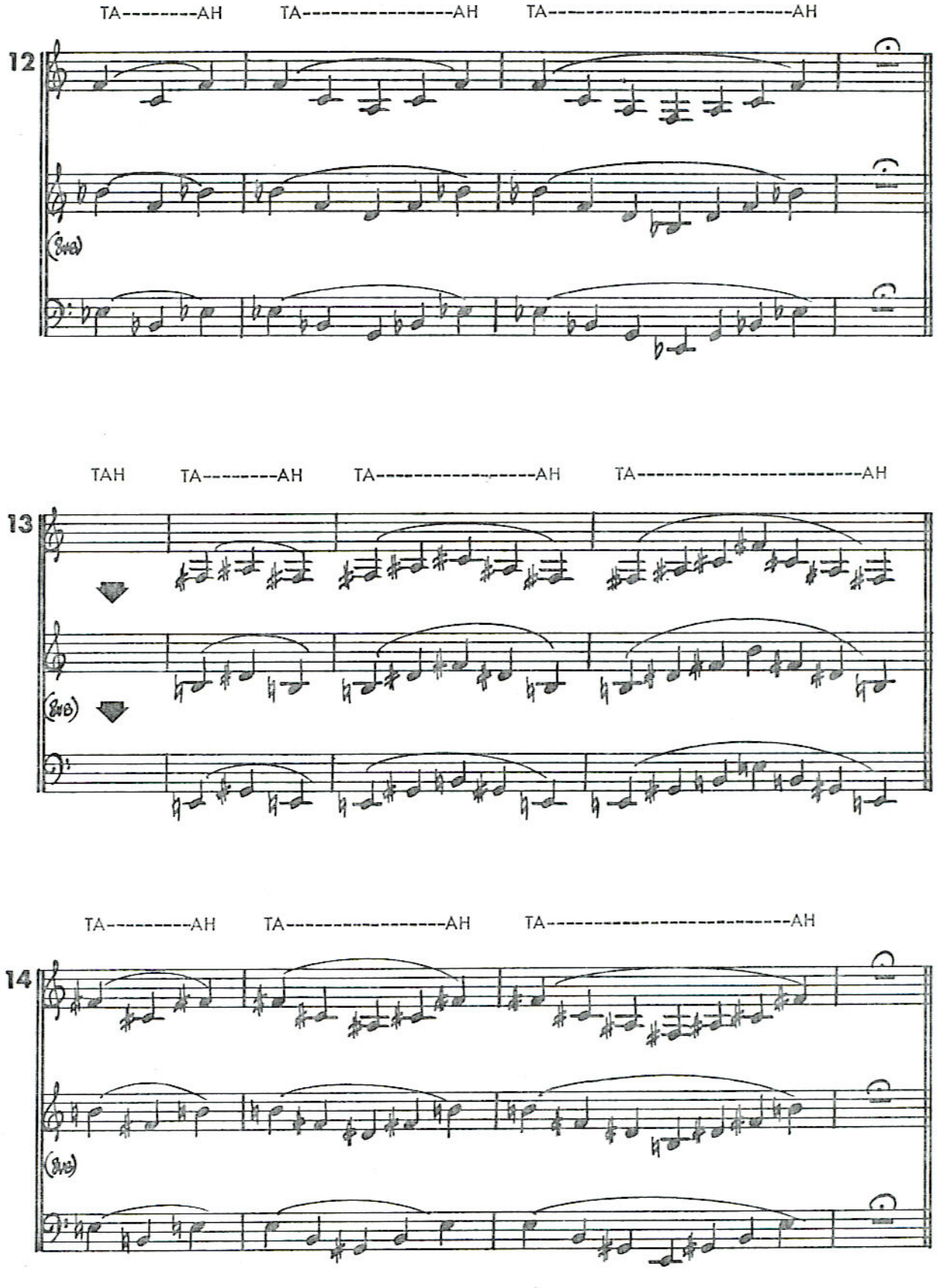
LESSON V

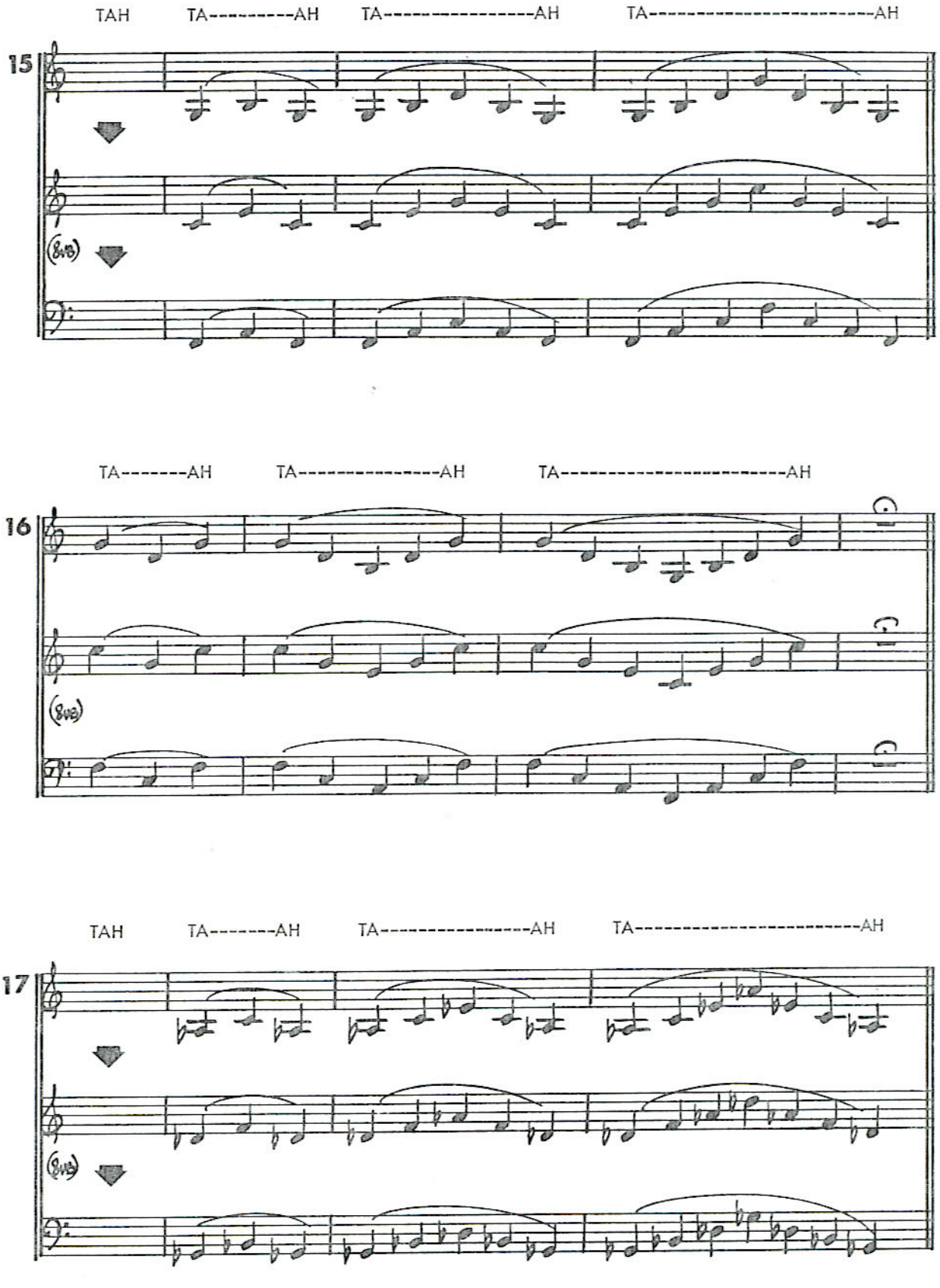

TA---------AH
TA----------AH
TA ----------AH
6
(8va)

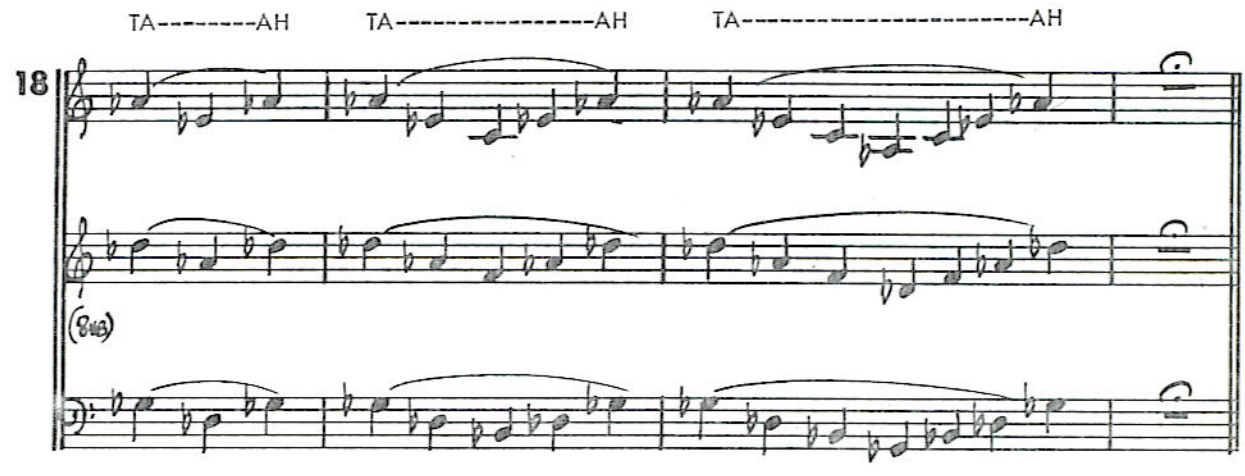

TA----------AH
TA----------AH
TA----------AH
7
(8va)

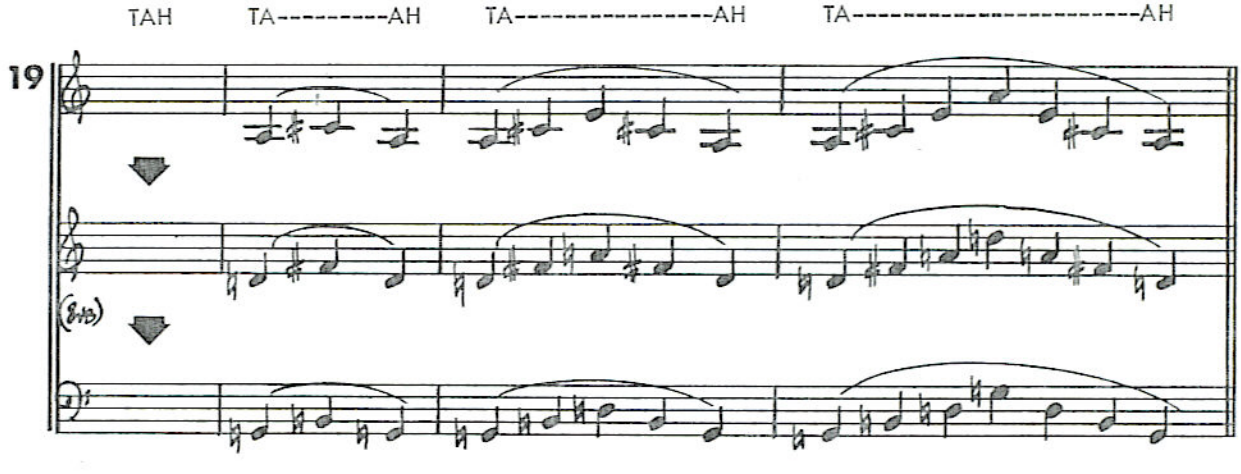

TA-------AH
TA----------AH
TA----------AH
8
(8va)

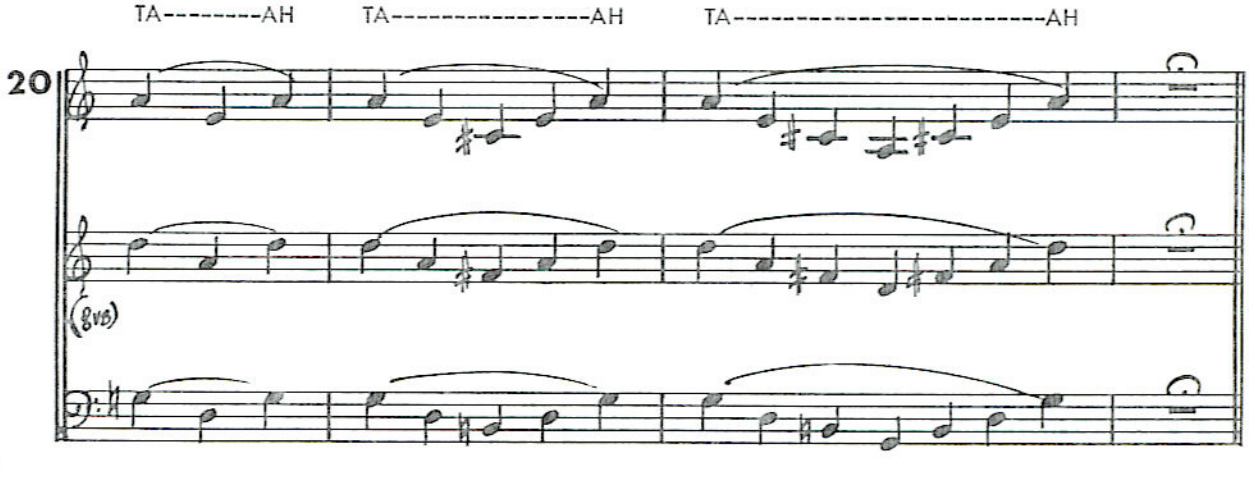

TA--------AH
TA----------AH
TA----------AH
9
(8va)
TA--------AH
TA----------AH
TA----------AH
10
(8va)
TA----------AH
TA----------AH
TA----------AH
11
(8va)

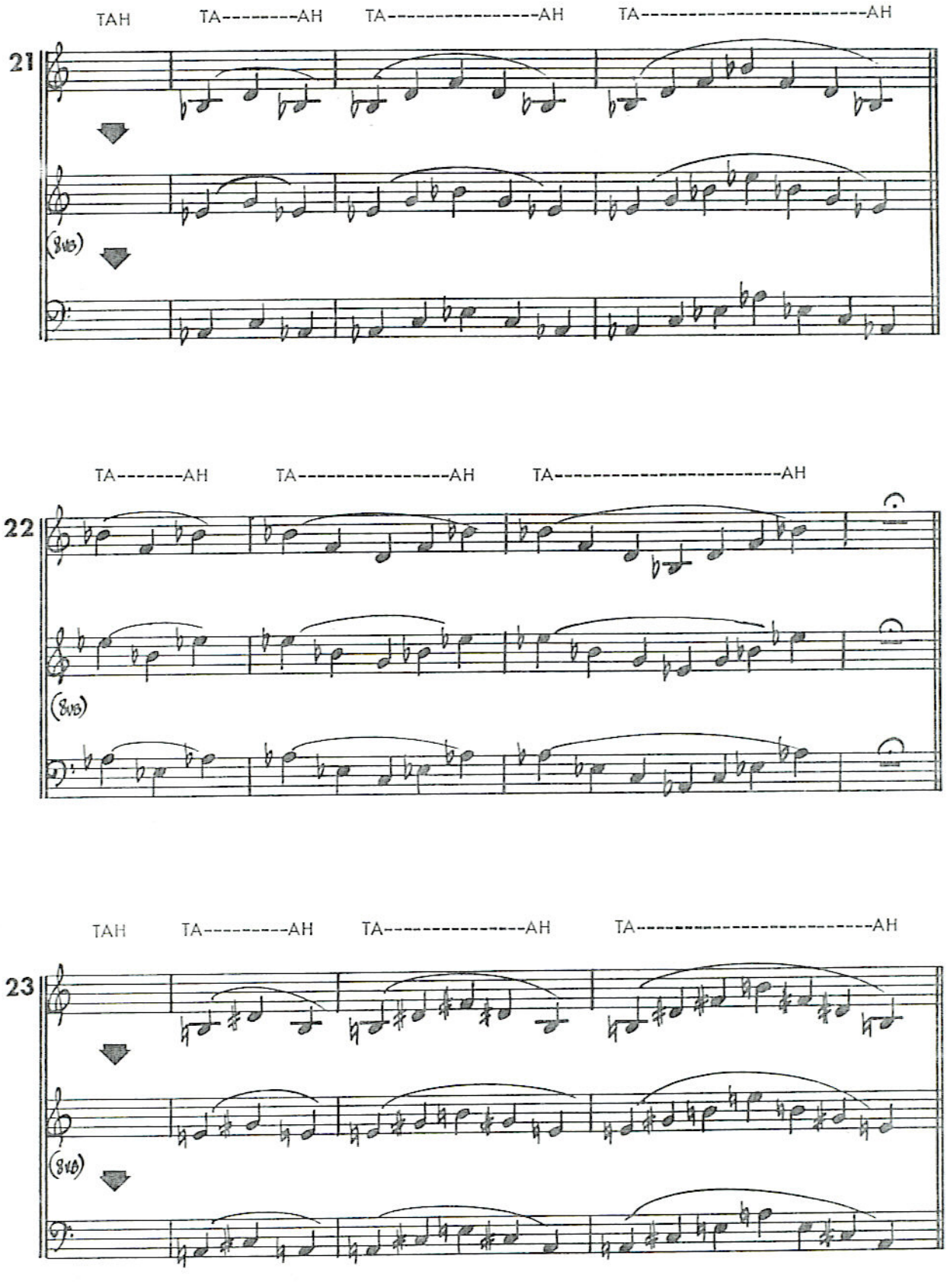

TA--------AH
TA----------AH
TA----------AH
12
(8va)
TAH
TA--------AH
TA----------AH
TA----------AH
13
(8va)
TA---------AH
TA----------AH
TA----------AH
14
(8va)

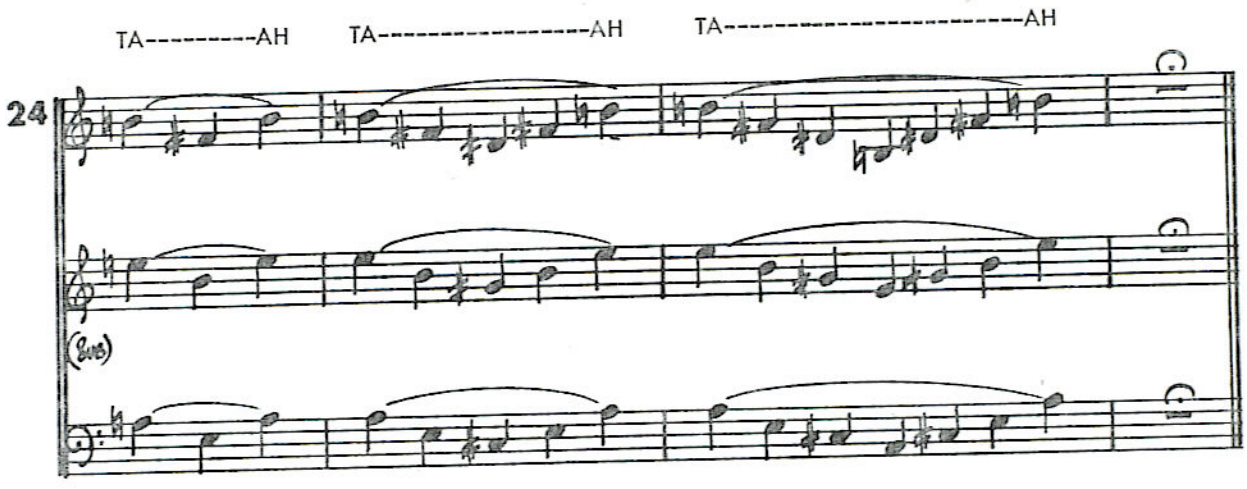

TAH
TA---------AH
TA----------AH
TA----------AH
15
(8va)
TA-------AH
TA----------AH
TA----------AH
16
(8va)
TAH
TA-------AH
TA----------AH
TA----------AH
17
(8va)

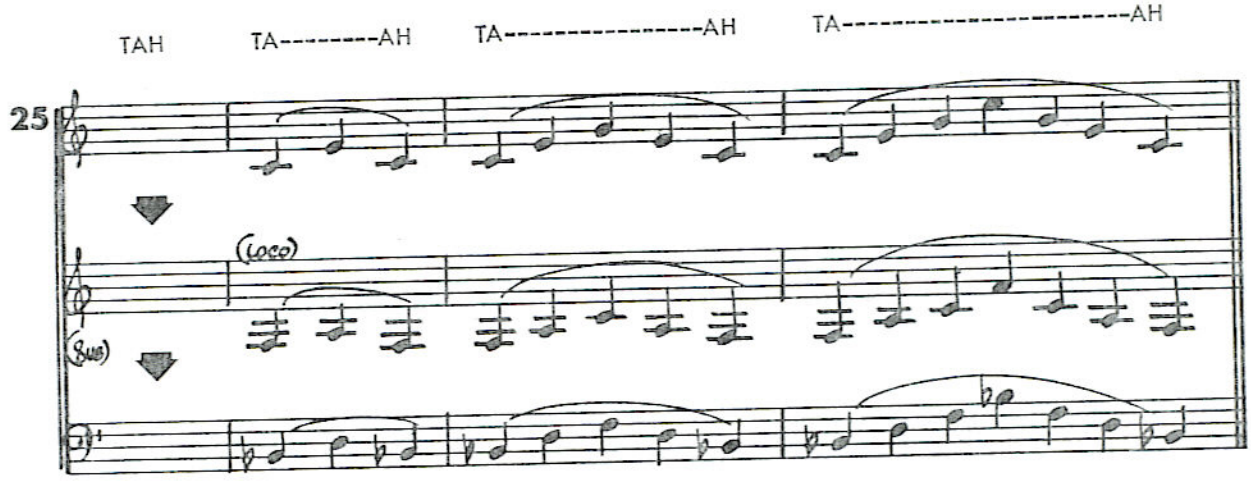

TA--------AH
TA----------AH
TA----------AH
18
(8va)

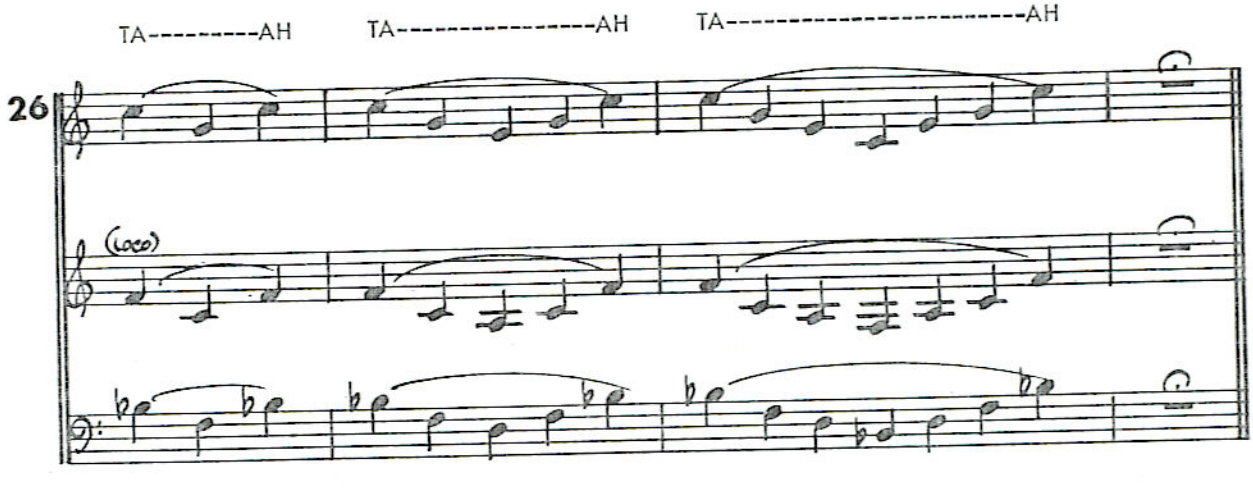

TAH
TA---------AH
TA----------AH
TA----------AH
19
(8va)

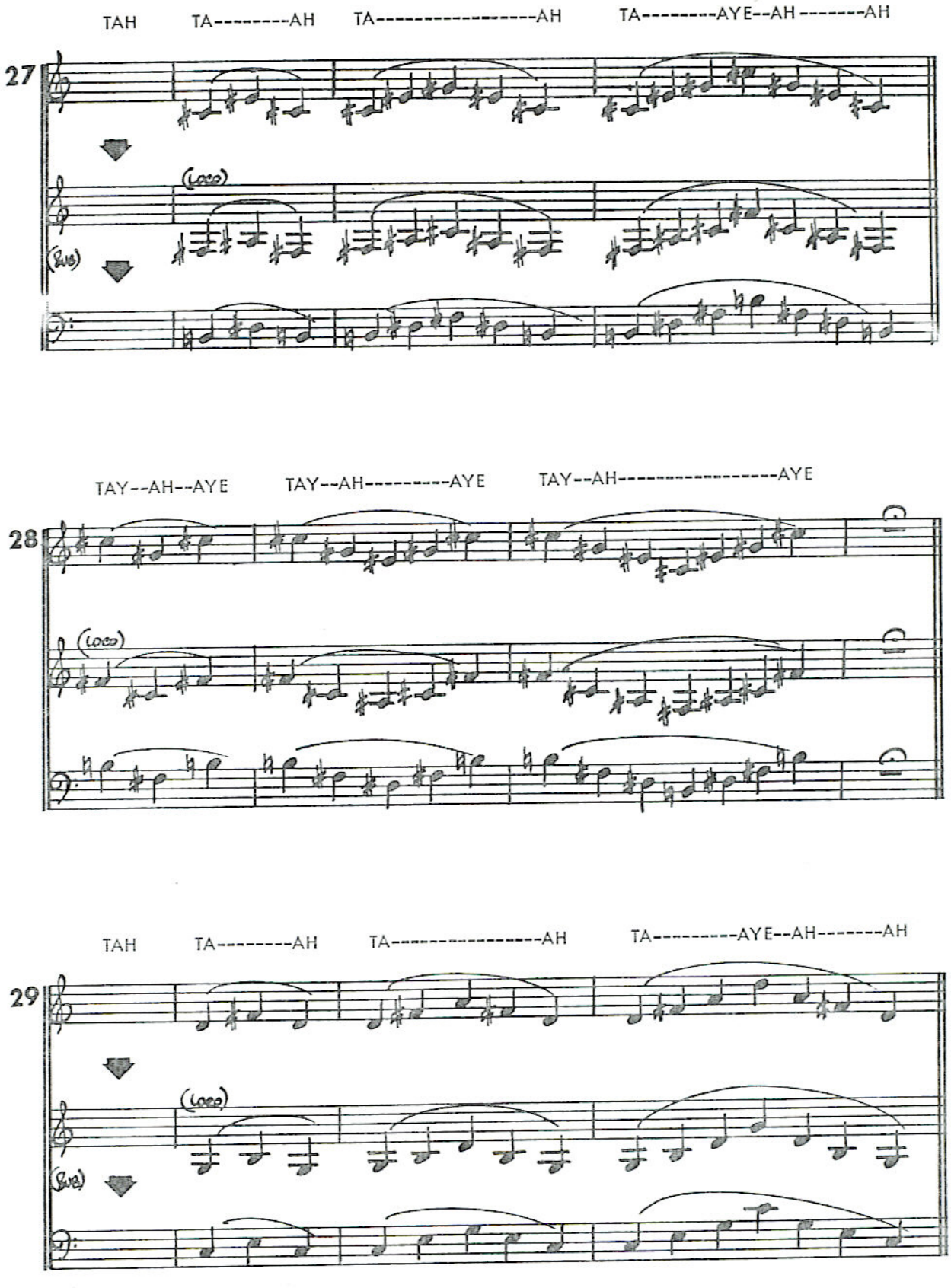

TA--------AH
TA----------AH
TA----------AH
20
(8va)

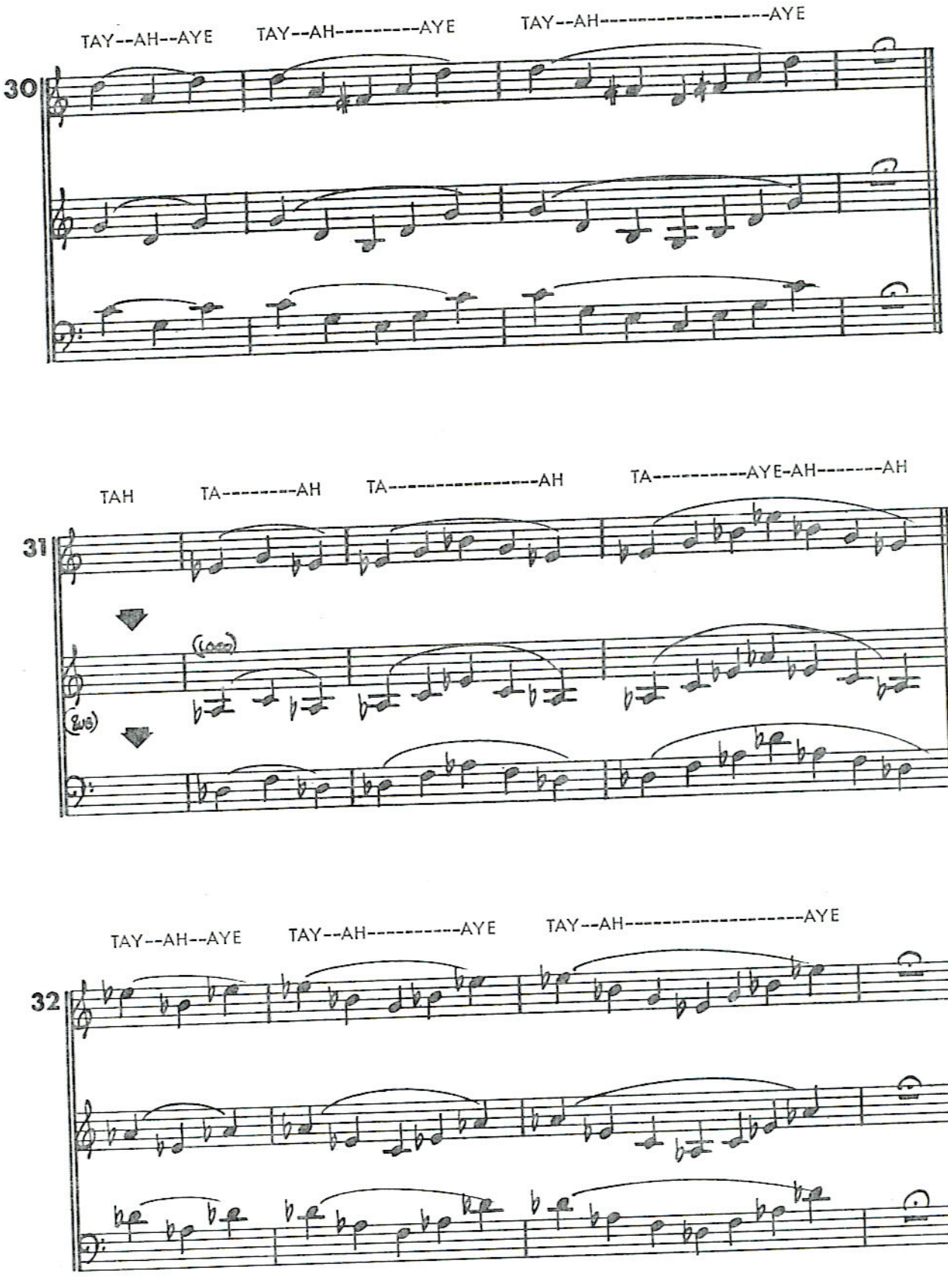

TAH
TA--------AH
TA----------AH
TA----------AH
21
(8va)
TA-------AH
TA----------AH
TA----------AH
22
(8va)
TAH
TA---------AH
TA----------AH
TA----------AH
23
(8va)

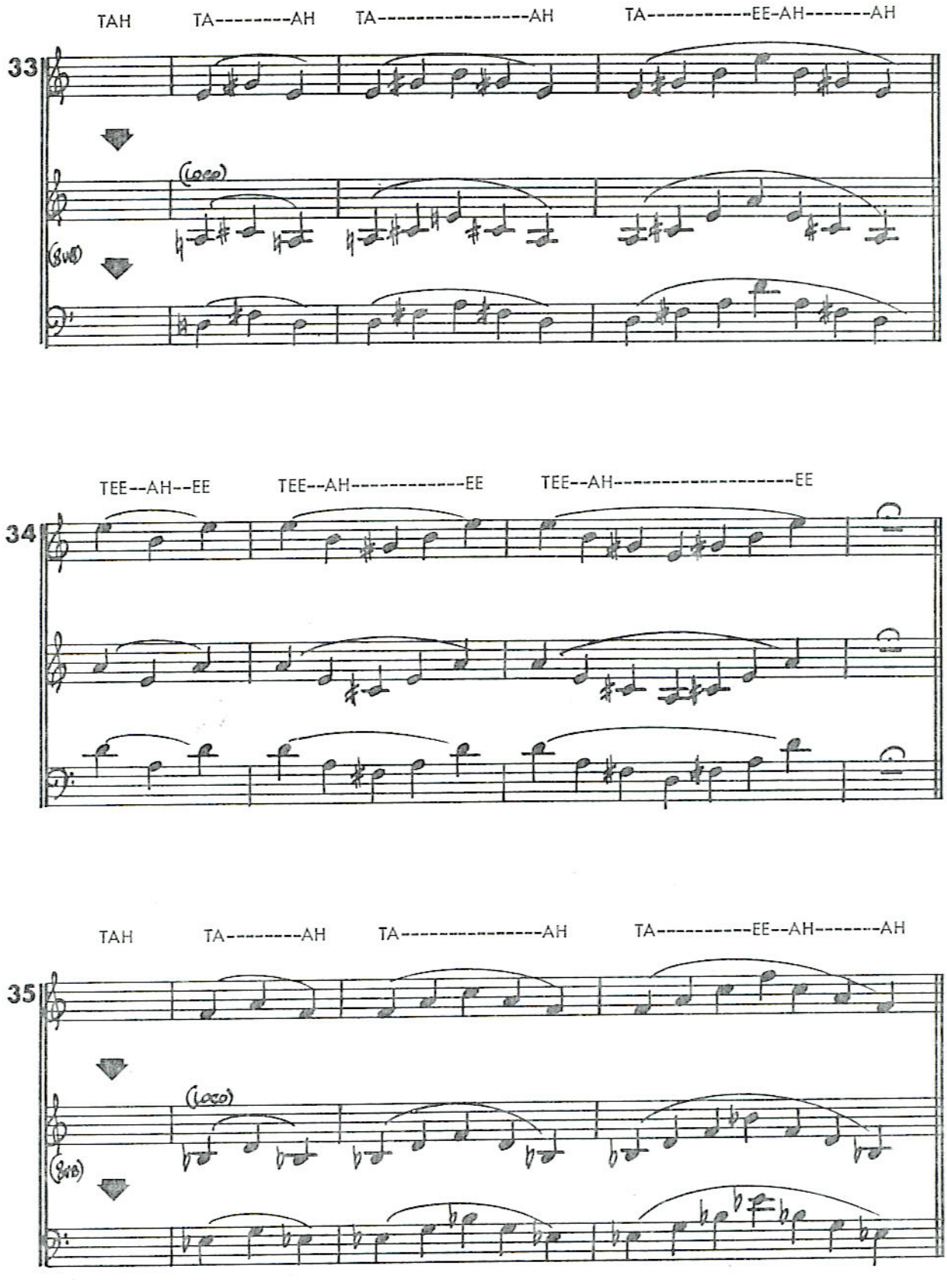

TA---------AH
TA----------AH
TA----------AH
24
(8va)

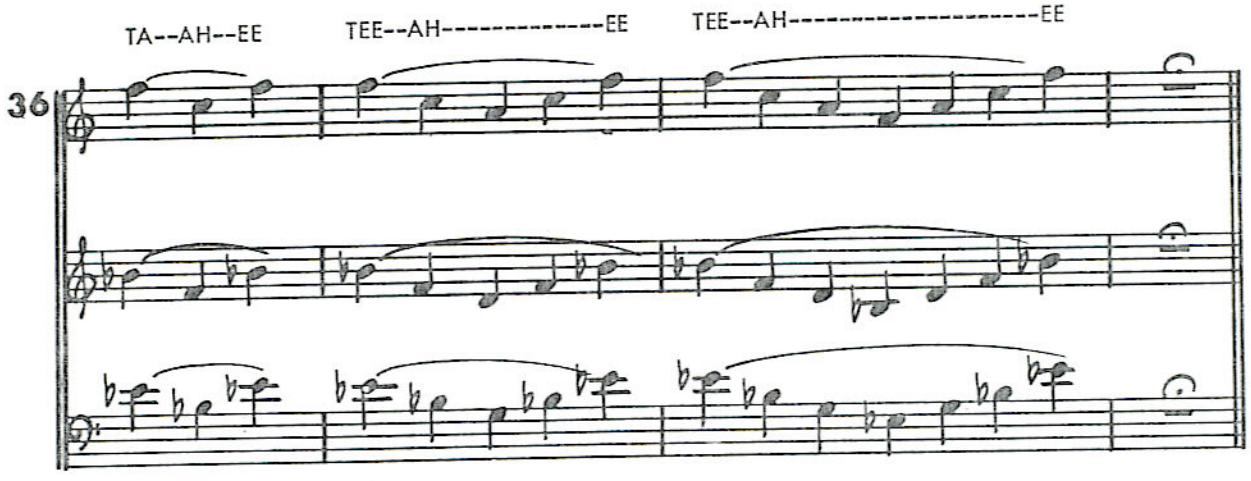

TAH
TA--------AH
TA----------AH
TA----------AH
25
(loco)
(8va)

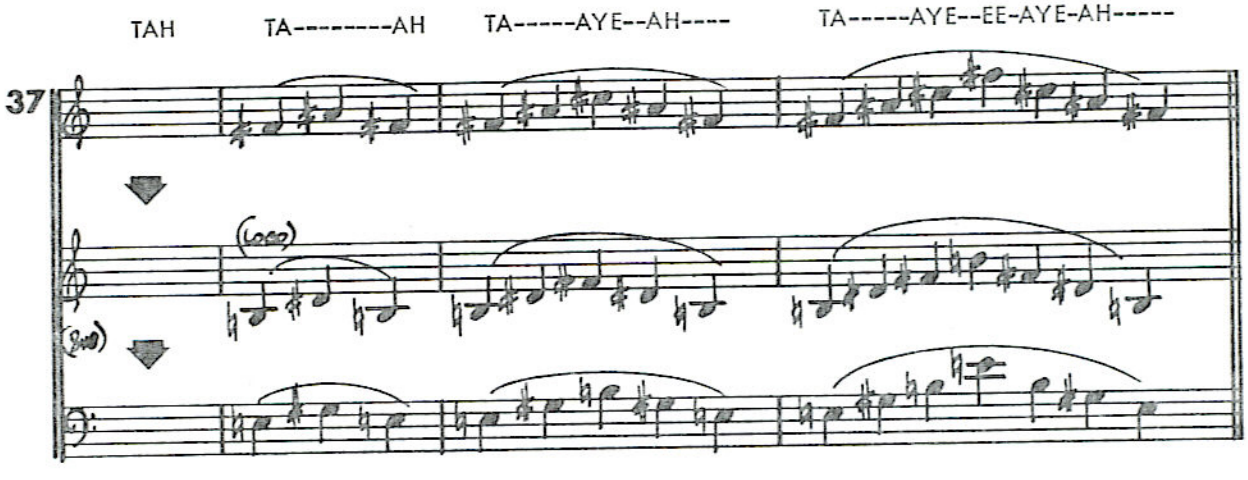

TA---------AH
TA----------AH
TA----------AH
26
(loco)

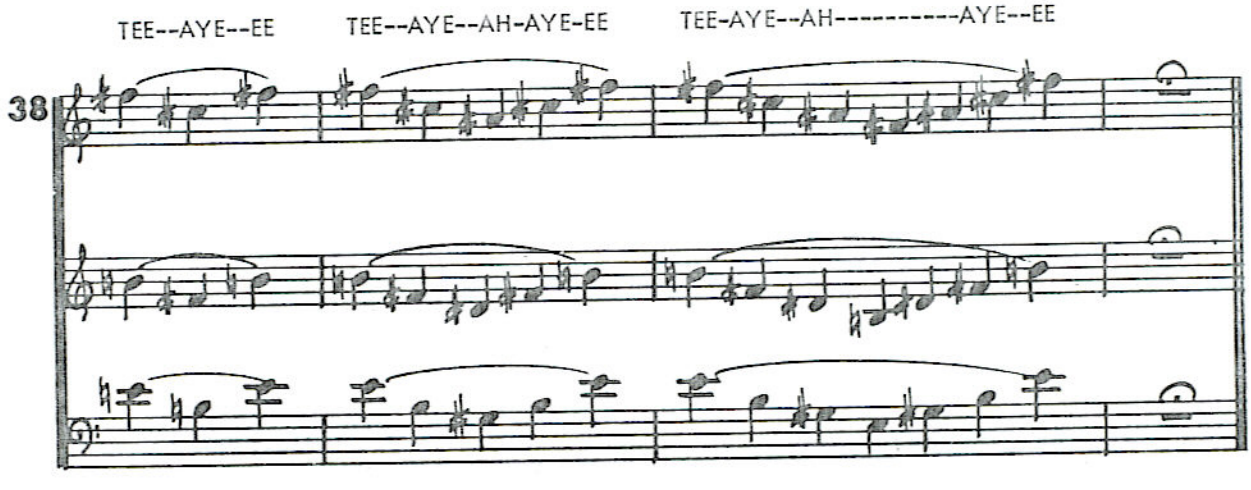

TAH
TA--------AH
TA----------AH
TA--------AYE--AH-------AH
27
(loco)
(8va)
TAY--AH--AYE
TAY--AH---------AYE
TAY--AH----------AYE
28
(loco)
TAH
TA--------AH
TA----------AH
TA---------AYE--AH-------AH
29
(loco)
(8va)

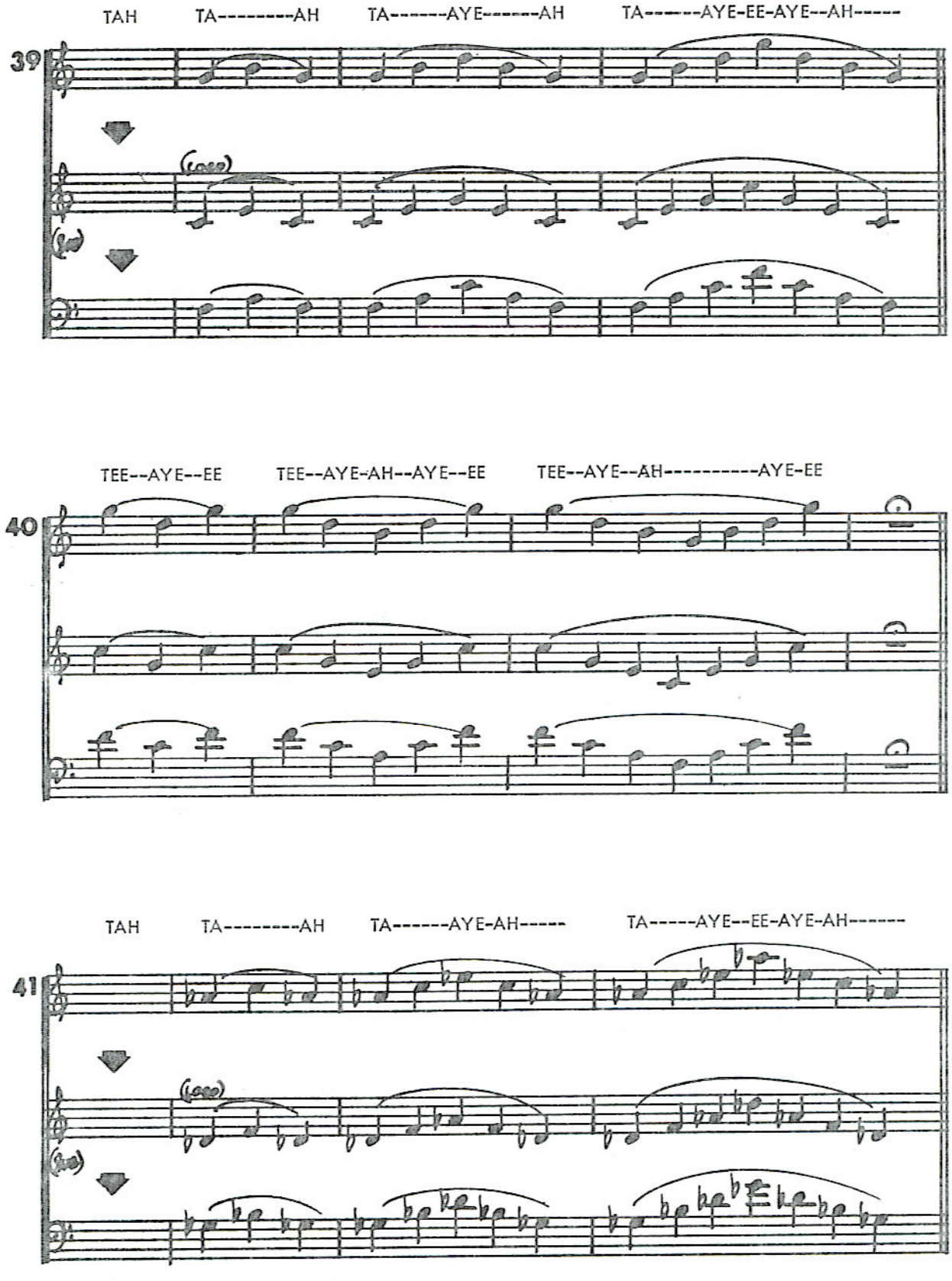

TAY--AH--AYE
TAY--AH---------AYE
TAY--AH----------AYE
30
TAH
TA--------AH
TA----------AH
TA----------AYE-AH-------AH
31
(cresc)
(8va)
TAY--AH--AYE
TAY--AH----------AYE
TAY--AH----------AYE
32

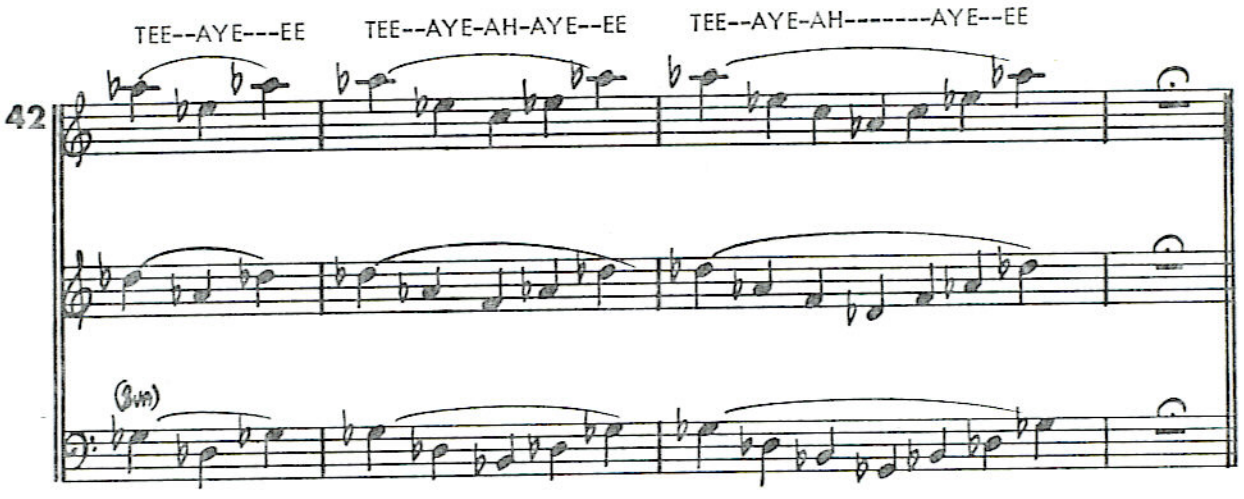

TAH
TA--------AH
TA----------AH
TA----------EE-AH-------AH
33
(loco)
(8vb)
TEE--AH--EE
TEE--AH----------EE
TEE--AH----------EE
34
TAH
TA--------AH
TA----------AH
TA----------EE--AH-------AH
35
(loco)
(8vb)

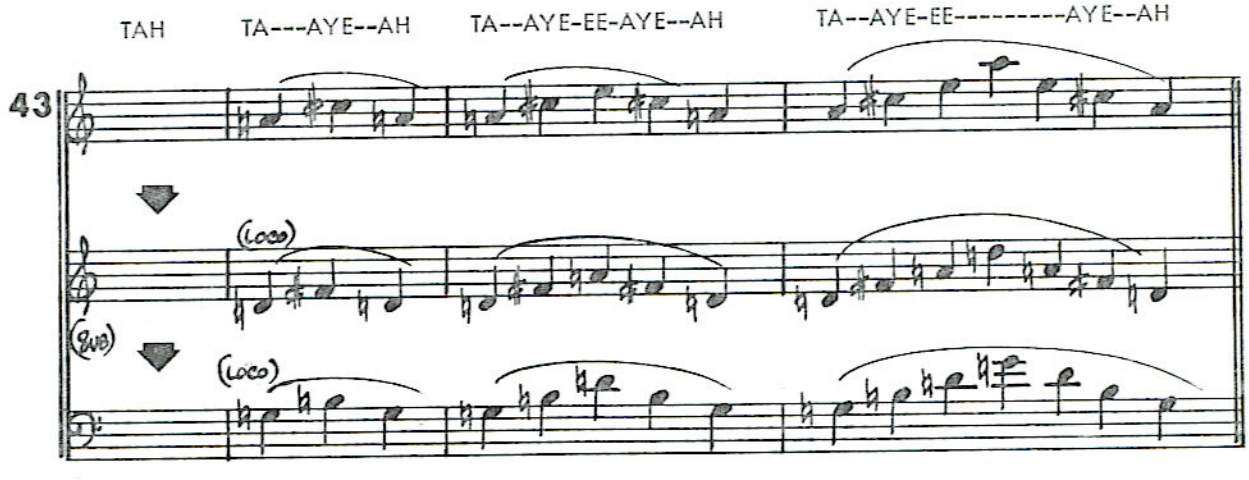

TA--AH--EE
TEE--AH----------EE
TEE--AH----------EE
36

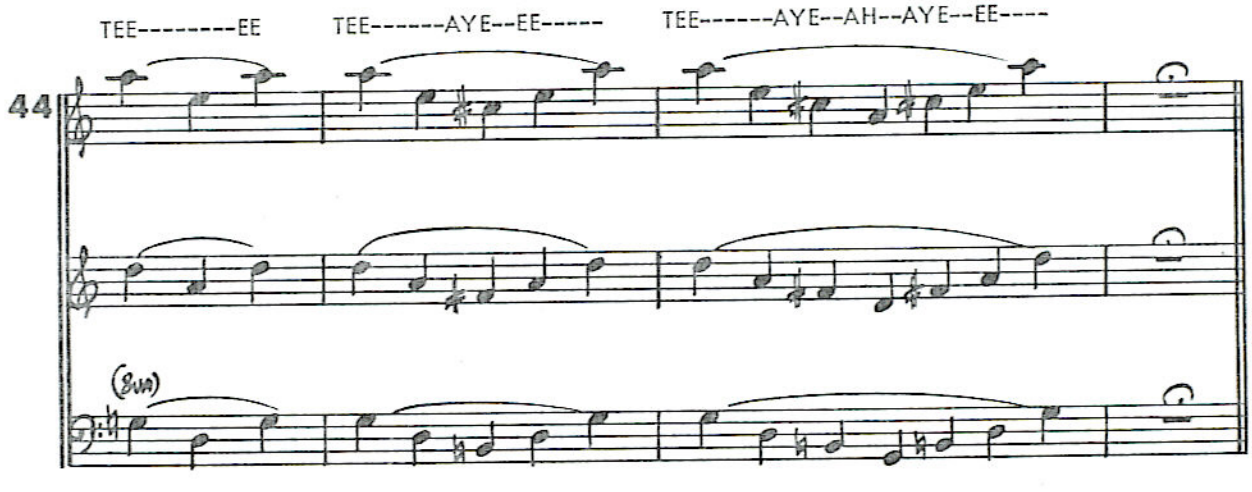

TAH
TA--------AH
TA-----AYE--AH----
TA-----AYE--EE-AYE-AH-----
37
(loco)
(8va)

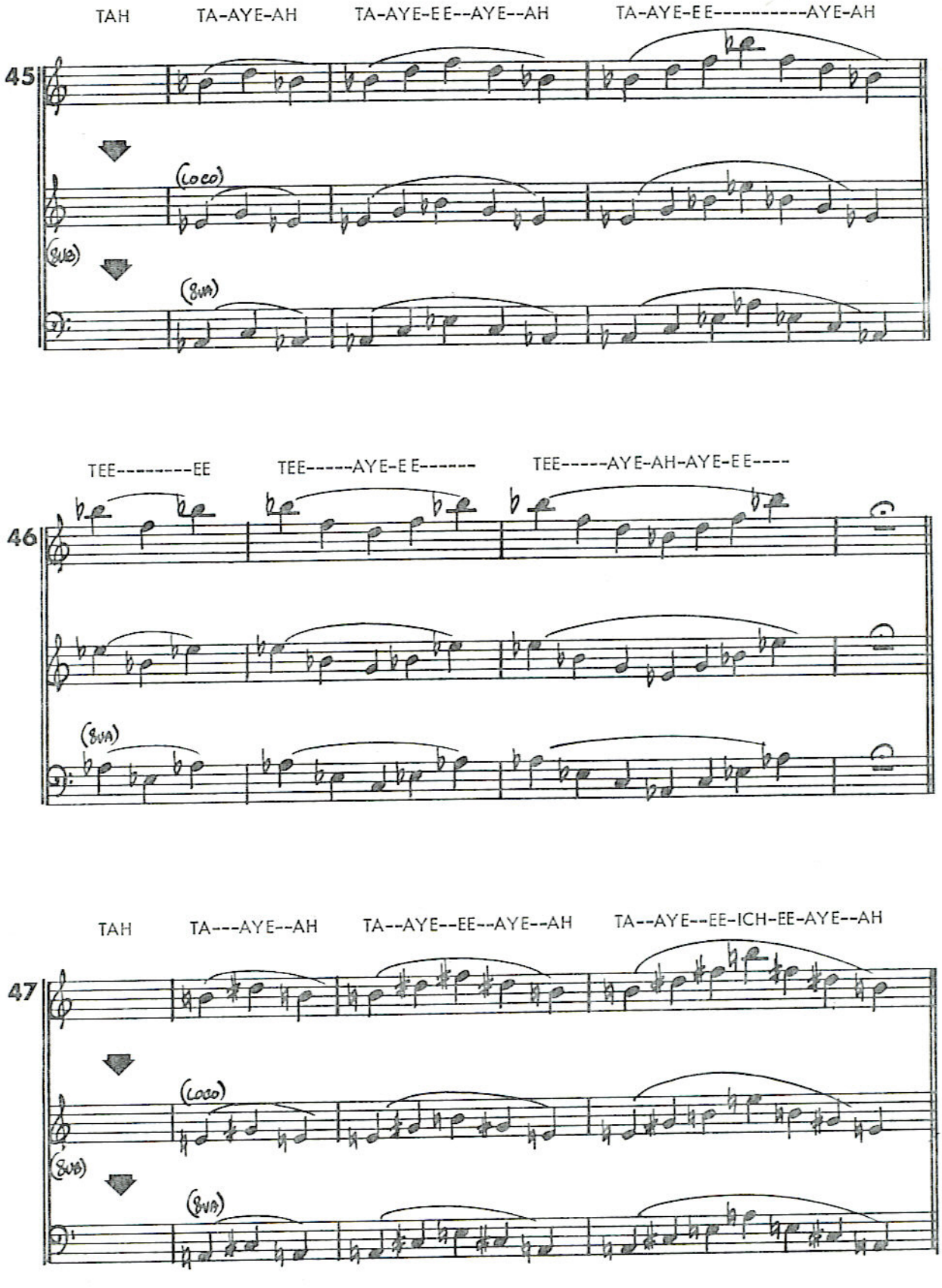

TEE--AYE--EE
TEE--AYE--AH-AYE-EE
TEE-AYE--AH----------AYE--EE
38

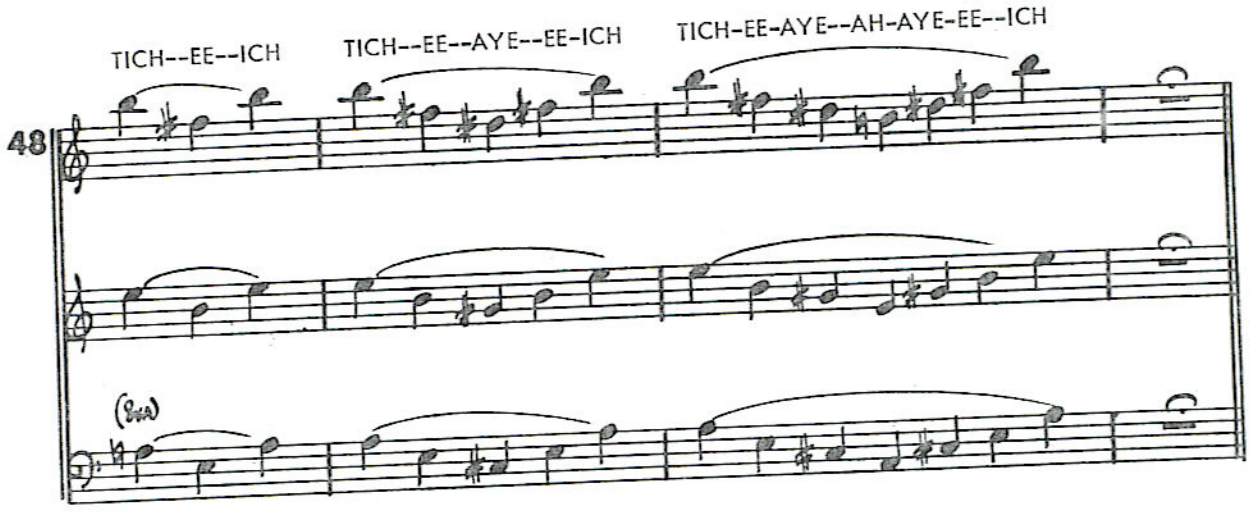

TAH
TA--------AH
TA------AYE------AH
TA------AYE-EE-AYE--AH-----
39
TEE--AYE--EE
TEE--AYE-AH--AYE--EE
TEE--AYE--AH----------AYE-EE
40
TAH
TA--------AH
TA------AYE-AH-----
TA-----AYE--EE-AYE-AH------
41

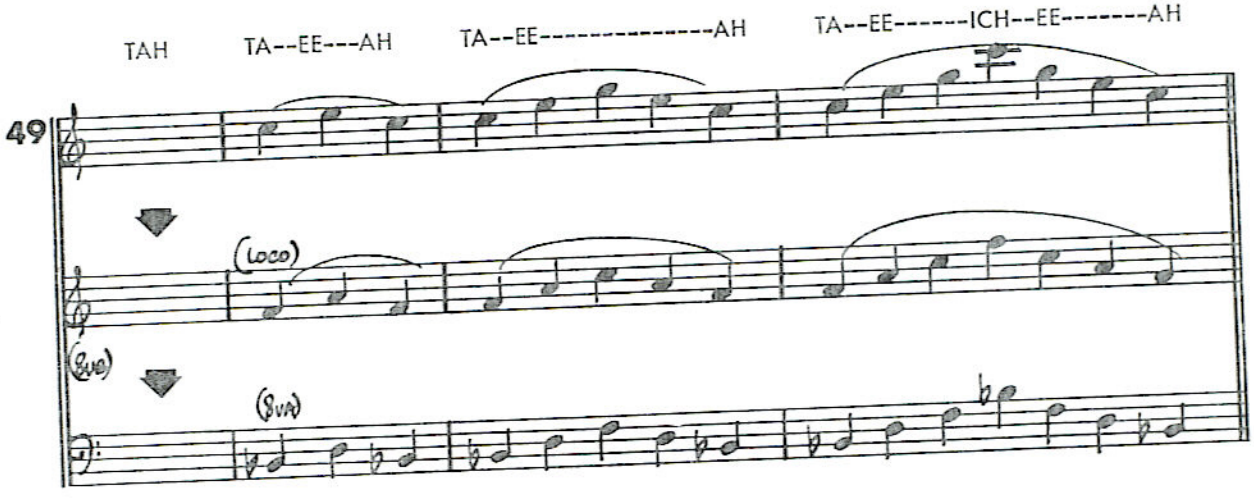

TEE--AYE---EE
TEE--AYE-AH-AYE--EE
TEE--AYE-AH-------AYE--EE
42
(8va)

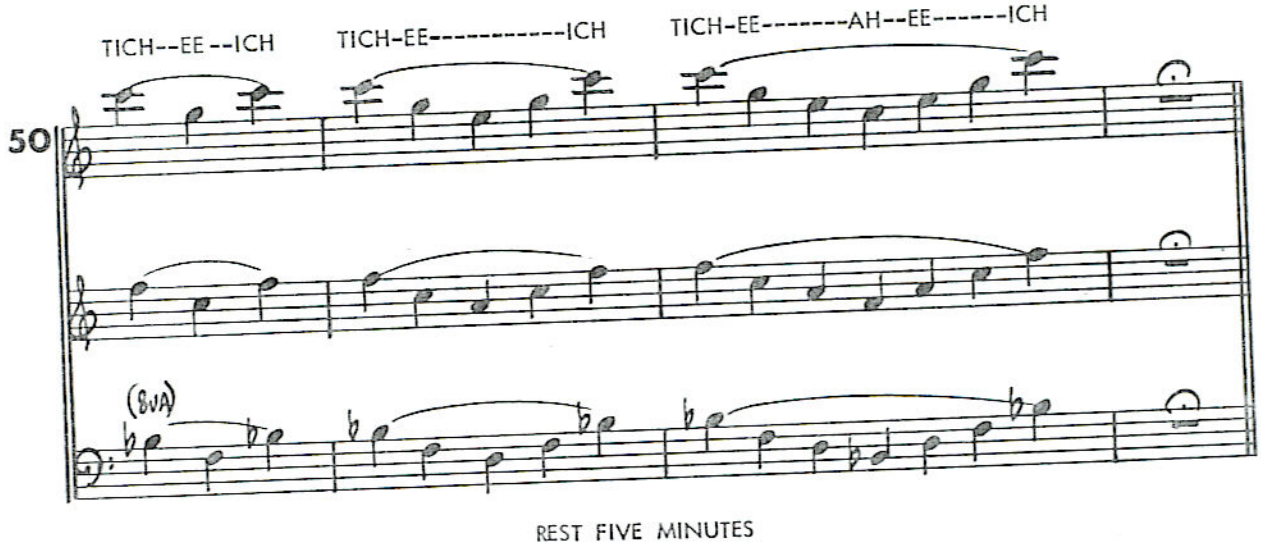

TAH
TA---AYE--AH
TA--AYE-EE-AYE--AH
TA--AYE-EE---------AYE--AH
43
(loco)
(8va)
(loco)


TEE--------EE
TEE------AYE--EE-----
TEE------AYE--AH--AYE--EE----
44
(8va)


TAH
TA-AYE-AH
TA-AYE-EE--AYE--AH
TA-AYE-EE----------AYE-AH
45
(loco)
(8va)
(8va)
TEE--------EE
TEE-----AYE-EE------
TEE-----AYE-AH-AYE-EE----
46
(8va)
TAH
TA---AYE--AH
TA--AYE--EE--AYE--AH
TA--AYE--EE-ICH-EE-AYE--AH
47
(loco)
(8va)
(8va)

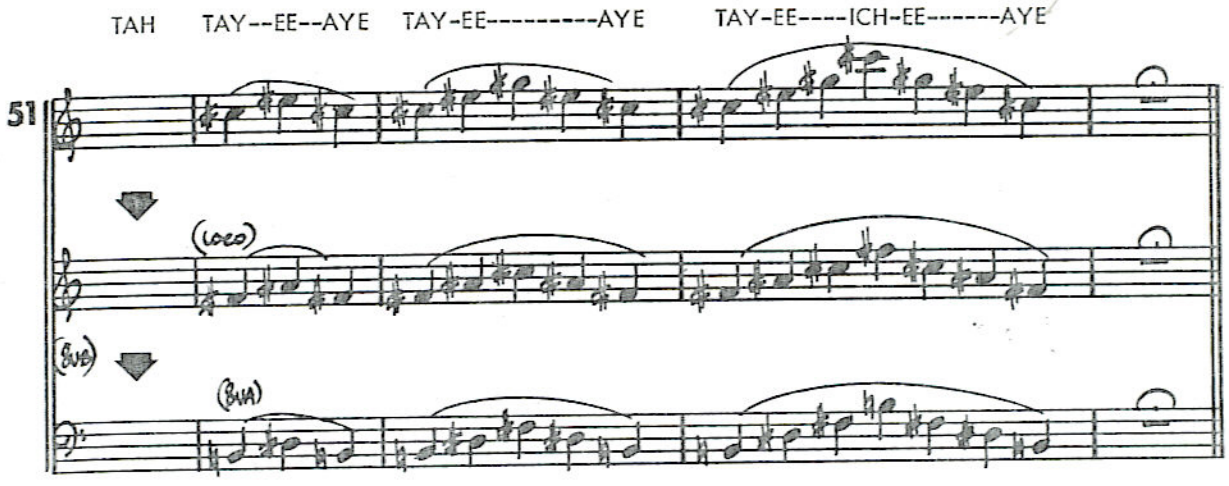


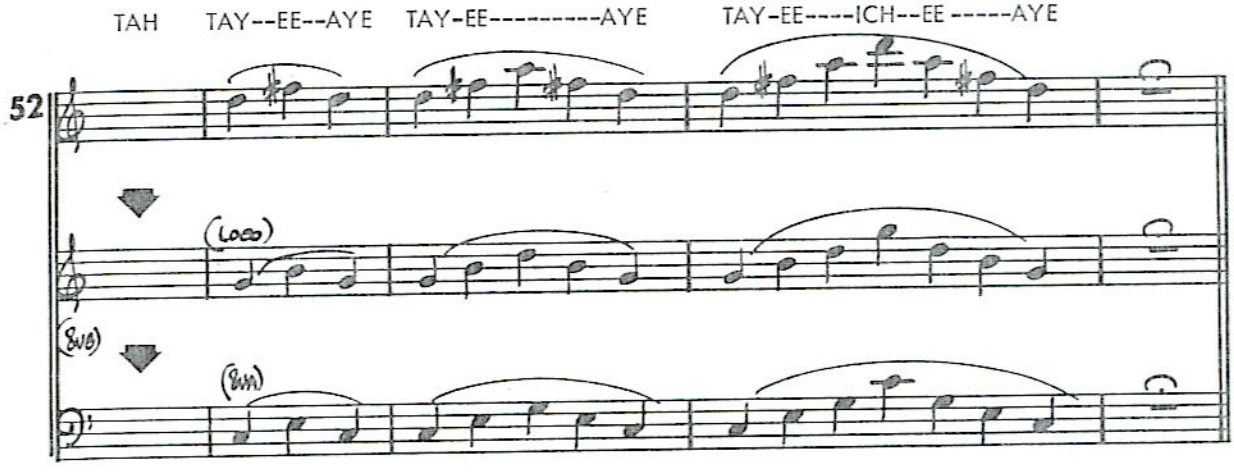


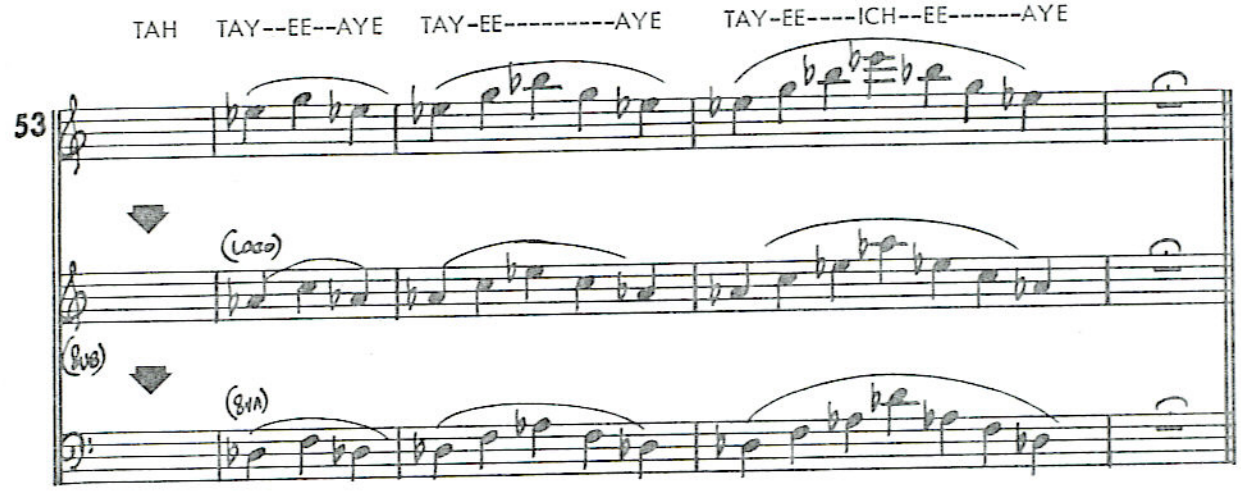


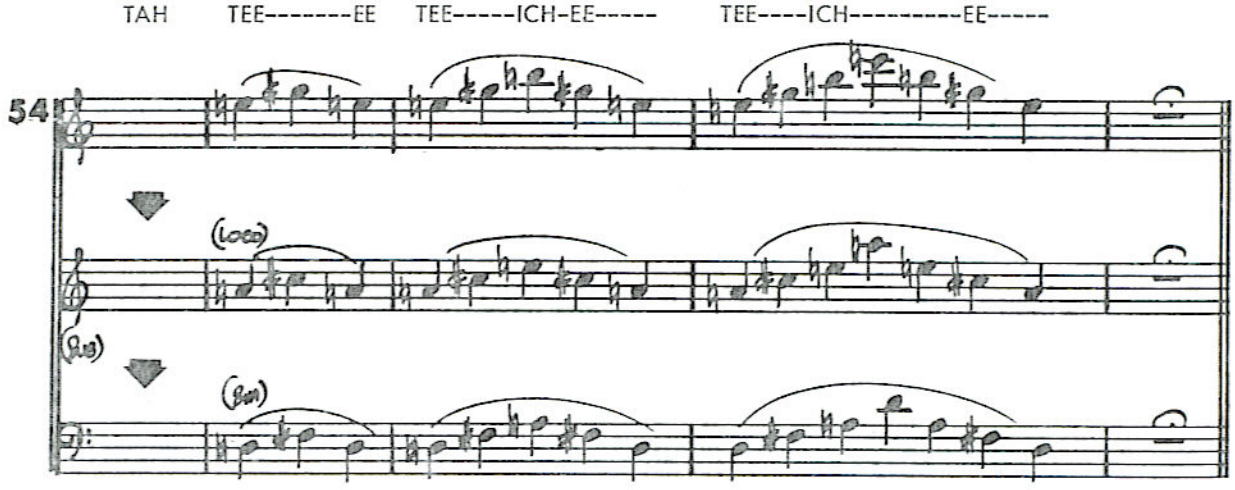
REST FIVE MINUTES

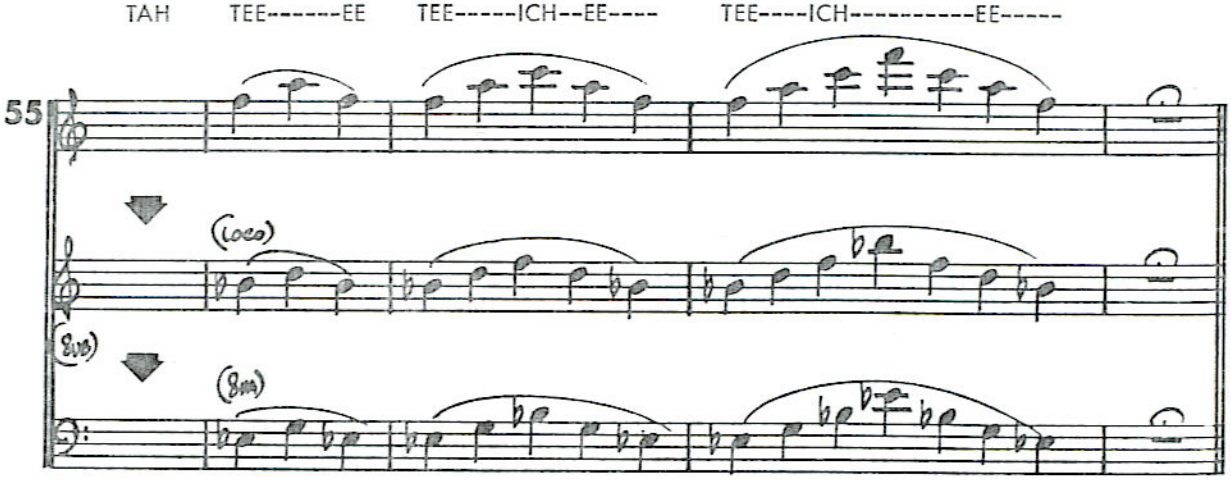
LESSON V

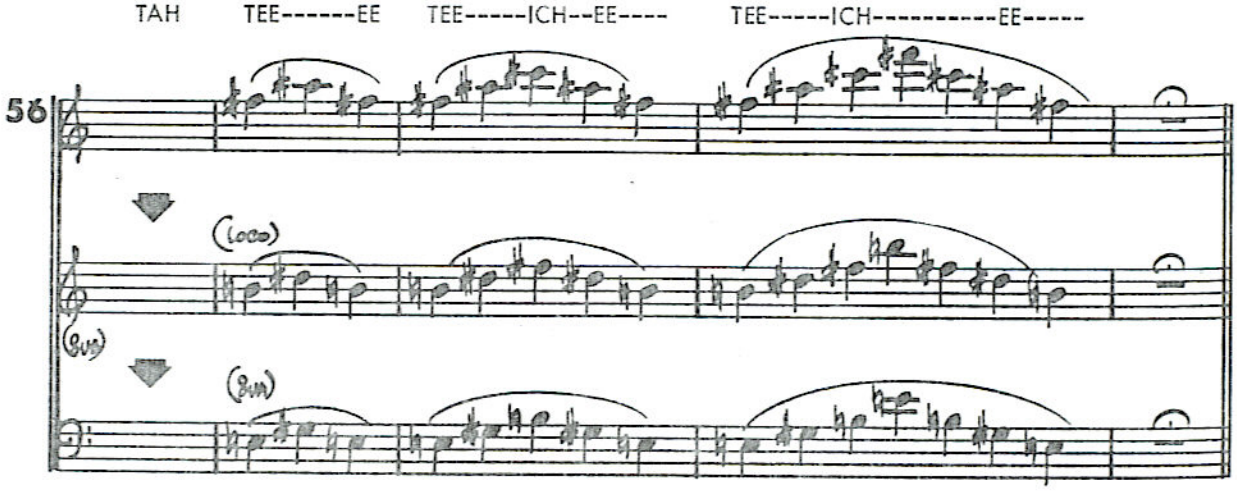

TAH
TAY--EE--AYE
TAY-EE---------AYE
TAY-EE----ICH-EE------AYE
51
(loco)
(8va)
(8va)

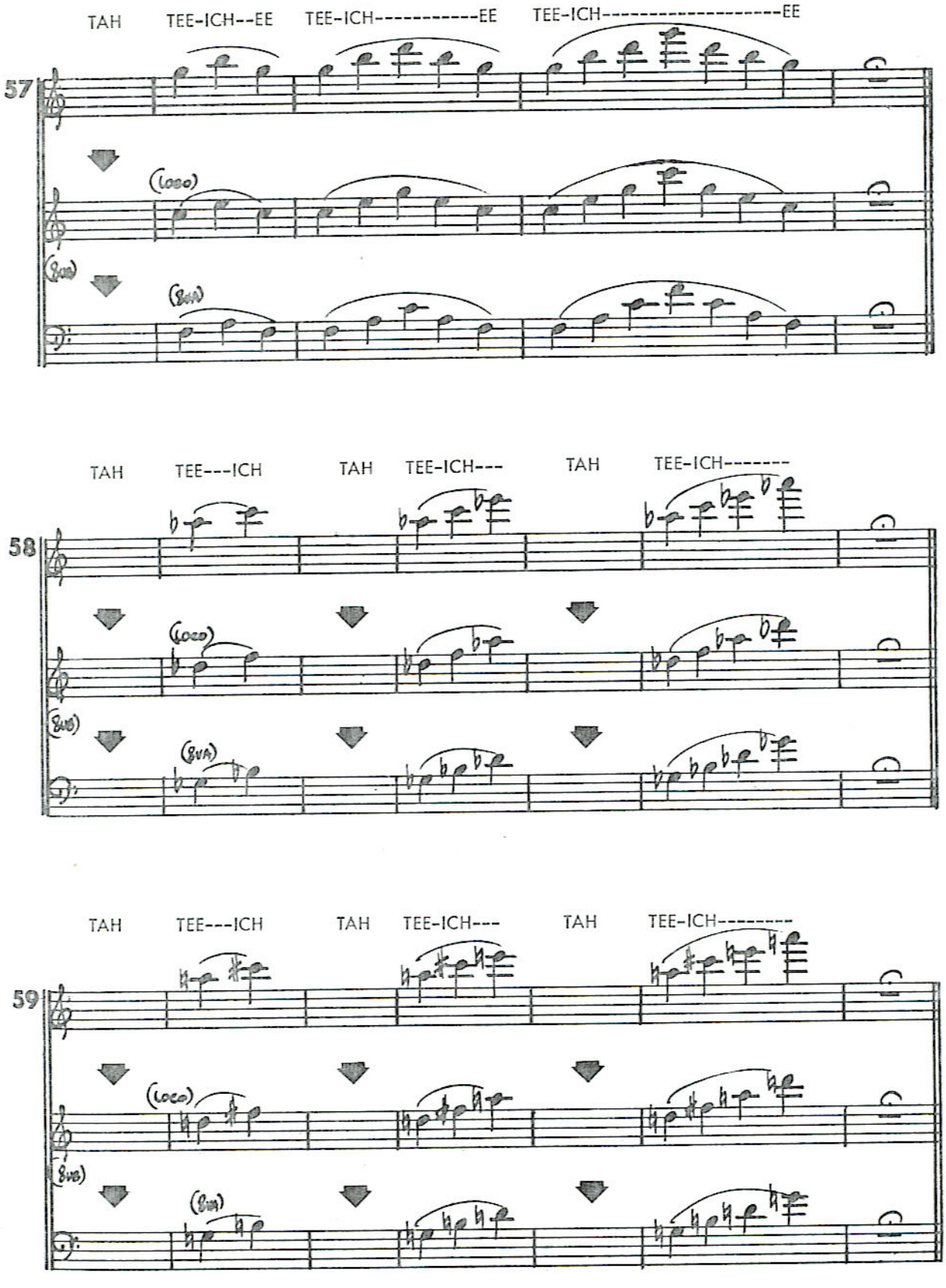

TAH
TAY--EE--AYE
TAY-EE---------AYE
TAY-EE----ICH--EE -----AYE
52
(loco)
(8va)
(8va)

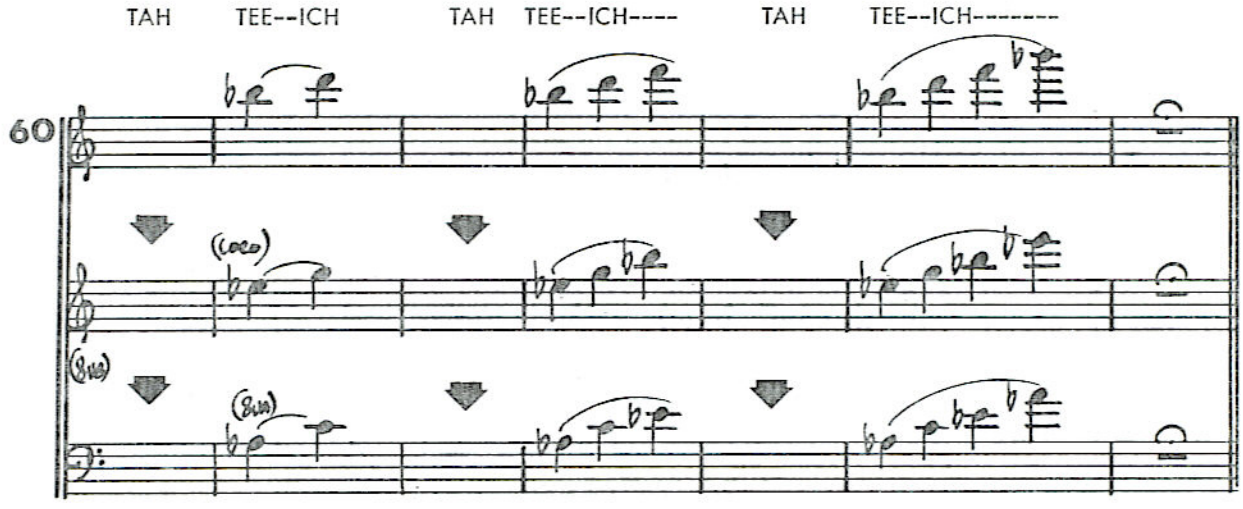

TAH
TAY--EE--AYE
TAY-EE---------AYE
TAY-EE----ICH--EE------AYE
53
(loco)
(8va)
(8va)

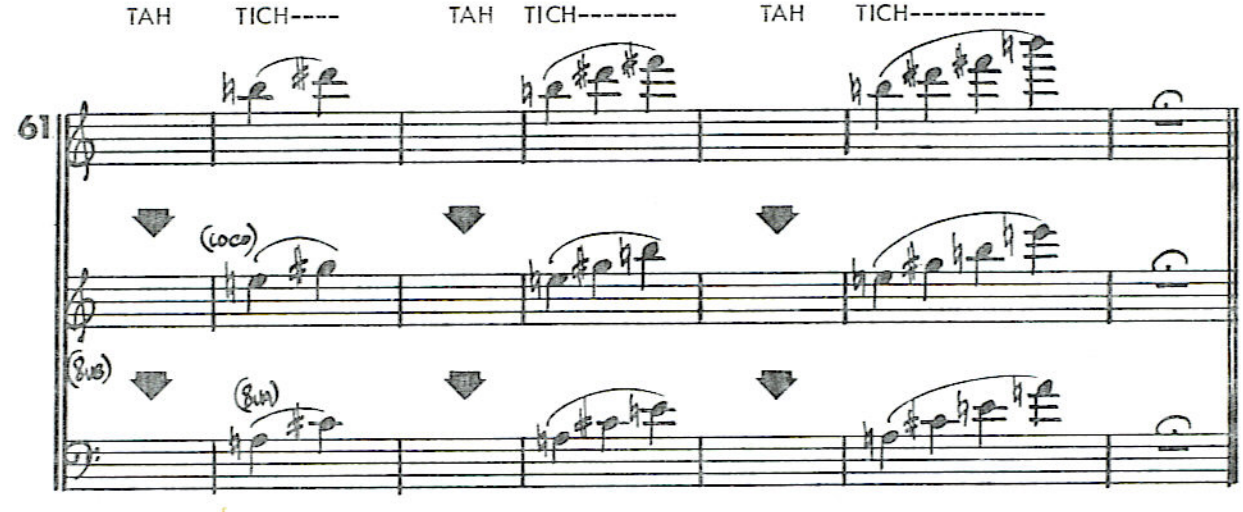

TAH
TEE-------EE
TEE-----ICH-EE-----
TEE----ICH---------EE-----
54
(loco)
(8va)
(8va)

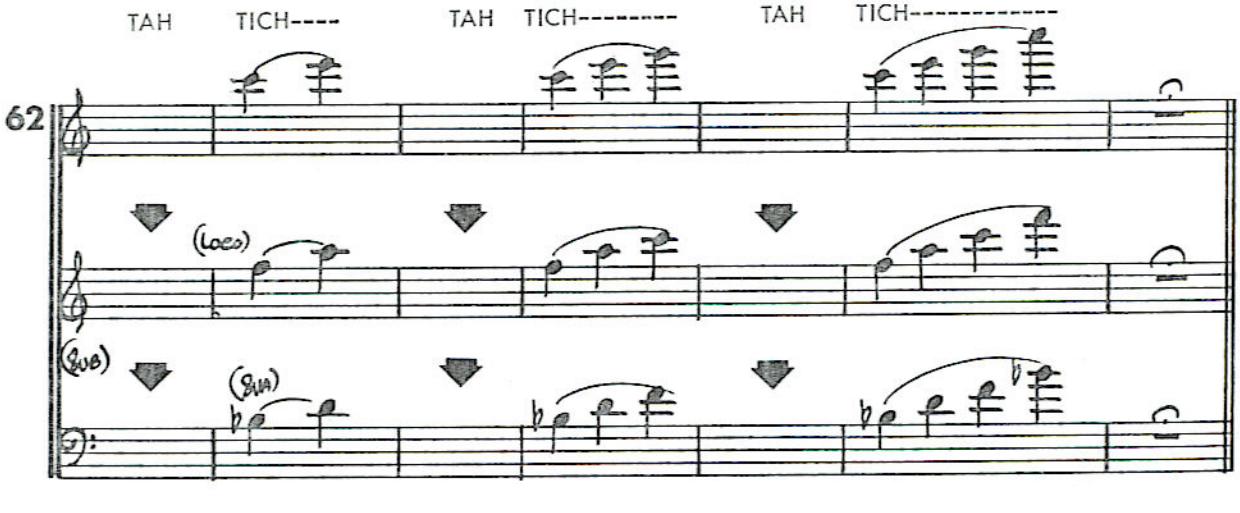

TAH
TEE------EE
TEE-----ICH--EE----
TEE----ICH----------EE-----
55
(loco)
(8va)
(8va)

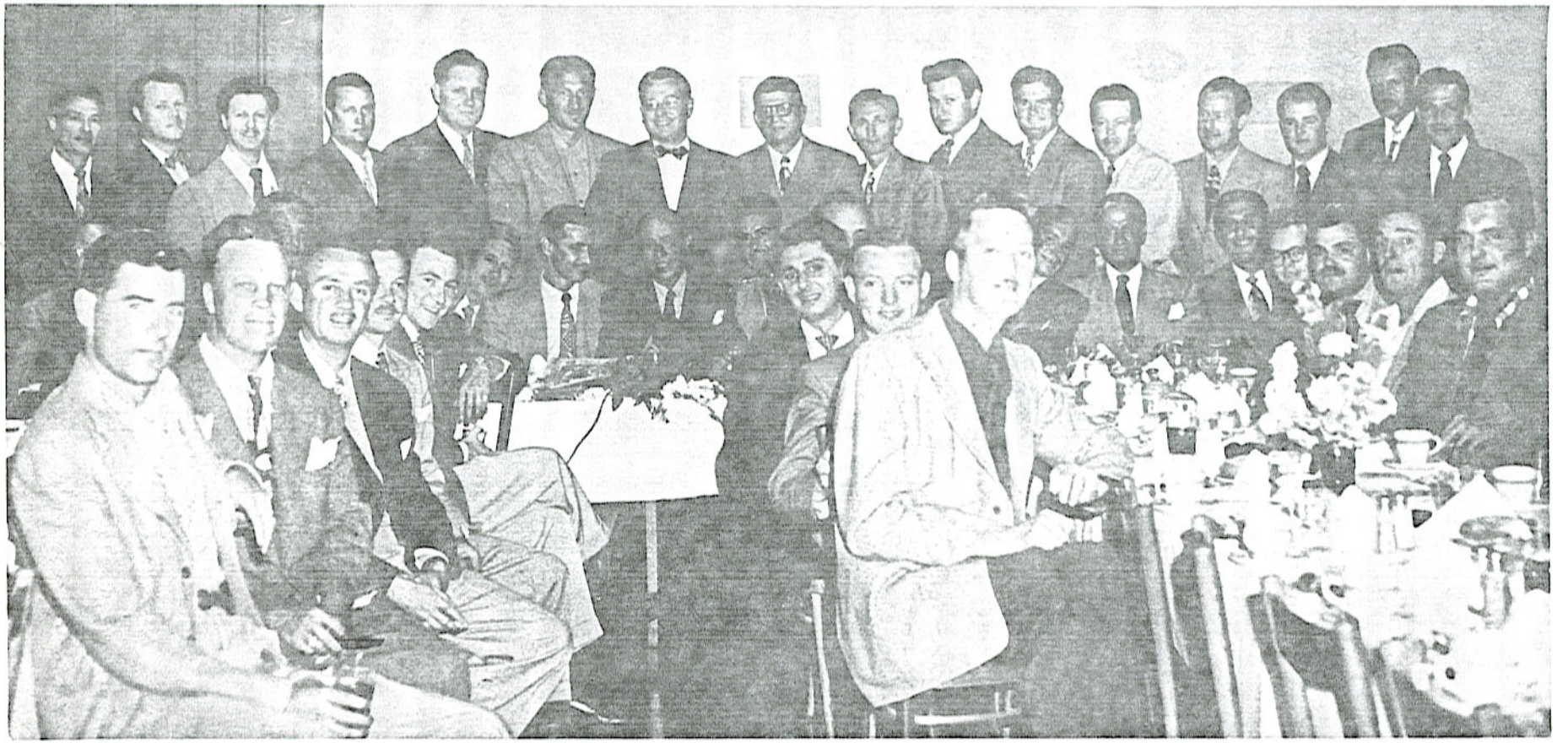

TAH
TEE------EE
TEE-----ICH--EE----
TEE-----ICH----------EE-----
56
(loco)
(8va)
(8va)


TAH
TEE-ICH--EE
TEE-ICH----------EE
TEE-ICH----------EE
57
(loco)
(8va)
TAH
TEE---ICH
TAH
TEE-ICH---
TAH
TEE-ICH-------
58
(loco)
(8va)
TAH
TEE---ICH
TAH
TEE-ICH---
TAH
TEE-ICH--------
59
(loco)
(8va)


TAH TEE--ICH TAH TEE--ICH---- TAH TEE--ICH-------
60
(loco)
(8va)
(8va)


TAH TICH---- TAH TICH-------- TAH TICH----------
61
(loco)
(8va)
(8va)


TAH TICH---- TAH TICH-------- TAH TICH----------
62
(loco)
(8va)
(8va)



LOUIS MAGGIO, honored by some of his grateful students at a banquet in 1950 at Nickodell's Restaurant, Selma and Argyle, in Hollywood. Represented are the cream of the motion picture and studio brass players of the 1950's. At Maggio's right is Rafael Mendez, considered by many the world's top trumpet virtuoso. Also included in the photo are Max Herman and Don Linder, now executives of Local 47, AFM, in Hollywood. The author was not able to attend the celebration, being on tour as first trumpeter with the Charlie Barnet Orchestra at the time.

Bottom row, left to right: Charlie Gifford, Gene LaFreniere, Steady Nelson, Ray Woods, Andy Secrest, Gene Morgan, Paul Geil, Paul Weigand, Phil Candreva, Louis Maggio, Rafael Mendez, (?), Harry Thomas, Zeke Ellis, Eddie Ehlert, Harold Peppie, Al Golden, Dick Cathcart, Vern Rowe, Bobby Goodrich and Uan Rasey.
Top row, left to right: George Faye, George Kennedy, Seymour Shek-low, Elmer Smithers, Don Linder, Curt Dosch, Dave Wadeschlegel, Jerry Rosen, Max Herman, Don Gregory, Earl Collier, Dale Nichols, Colin Creitz, Ralph Hardin, Ted Vesely, (?).